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At the Theatres.



The crudity of the Melican man manifests itself at every possible opportunity. He will turn his back on native art and artists, and worse yet, on fraud and thievery, in his national government, to stretch forth his arms and welcome with glee anything or anybody his transatlantic neighbors choose to send over after his shiny dollars. It matters little whether the welcome is extended to Land-Leaguers, lecturers, aesthetic monkeys, doctored wines, tight trousers or professional beauties—it is always enthusiastic.

On Monday night the people who had paid big prices to see Mrs. Langtry gathered at Wallack's. All the notable society families were represented, and Oscar Wilde appropriately acted as master-of-ceremonies in a private box. It was a remarkable audience, collectively and individually. The prevailing sentiment was curiosity. Curiosity to see the woman whose good fortune it has been to secure a profitable notoriety on the strength of a reputation for beauty. Very few people expected to find a person whose comeliness approached near to the degree with which the hem to the British throne and the newspapers have established for her. No one was so absurd as to imagine she would prove a mistress of dramatic art. Mrs. Langtry could neither be an angel of loveliness nor an actress of great skill. She does not claim to be more than mortal, although she does want the public to believe she has become a perfect actress after one season spent in a novitiate on the professional stage.

All the interest of the evening was focused on Mrs. Langtry's first entrance. When, as Hester Grasebrook, in Tom Taylor's charming play, *An Unequal Match*, she tripped on down the stage, there was first a bustle of expectation, then a moment of critical examination, followed in turn by a salvo of applause. The verdict was given. The public had decided that Langtry was an exceptionally pretty woman, who did not disappoint them as much as they were prepared to be disappointed.

Before the footlights Mrs. Langtry's face shows to good advantage, although the finer points of beauty are lost in the distance at which she is placed from the spectator. It is a long and narrow face, with a beautiful complexion, and a soft, smiling expression. The grey eyes have a coal-black hue in the glare of the gas jets; they are mild and dove-like and incapable of expressing passion of any description. The large mouth is all out of proportion with the other features, which are reasonably small. Twin rows of regular, pearl white teeth, which are very frequently disclosed to view, to a certain extent atone for this defect; but a connoisseur would protest against the mouth when the face is in repose. The nose is large and too long, but it gives the stamp of character, in which the rest of her countenance is wholly lacking. Her eyebrows are distinctly and delicately curved. The forehead was covered with frizzed and therefore invisible, so that a very critical portion of the head cannot be subjected to critical analysis. The ears are small and well moulded. Their pinkish tint was probably due to the usual feminine device of applying rouge to them and to the finger nails.

The hair is long, and fine as thread of silk. It is glossy and abundant and, with the exception of the frontal appendage before alluded to, was simply dressed so as to make the contour of the head appear classical. The hands are large but shapely. The arms are slightly attenuated and by no means symmetrical. The feet are large and awkward; so also are the knee caps, which show themselves through the skirts of her dresses. The bust is almost perfect, beautifully curved and quite matured. The waist is naturally small; but artificial means reduce it to unnaturally slender proportions. The hips are not large, and unlike the case of most Englishwomen, slope gradually and symmetrically out from the waist. She is about the average in stature. Her gestures are graceful, her manner sweet and winning, her voice not strong, and so deficient in the lower register that she is unable to complete the falling inflection of a sentence whenever the sense of what she is speaking demands it. The front view of her face is the best of any. When the profile is presented all the sweet pliancy of her countenance is lost to view.

The foregoing description of Mrs. Langtry's appearance is correct in every particular. It will perhaps settle any doubts our readers may have as to the firmness of the ground on which the lady's notoriety as a beauty may rest.

We can scarcely be expected to view her

performance of Hester Grasebrook as a piece of acting. She does not attempt to conceal her own personality by putting on that of Tom Taylor's heroine; so it cannot be truthfully said that she acts. Fortunately Mrs. Langtry herself is a charming and interesting woman. In picking out the part of Hester, therefore, with which to exhibit her own winsome manners advantageously, she has displayed good taste, for it is susceptible of light treatment, and any woman of ordinary ability, providing she has good looks and self-assurance to back her up in the endeavor, could give a satisfactory representation of the character. Mrs. Langtry is neither artistic nor amateurish—she is somewhat between and between. She is an intelligent woman and evidently has expended much thought and study on the character; but she lacks the power of carrying out her own ideas. She is a graceful woman of society. That grace is brought upon the boards, but it does not supply the knowledge of technique and the possession of real dramatic talent necessary to a successful issue on the stage. In the first act of *An Unequal Match* she acted like a lady of fashion dressed as a country maid and disporting in that character on the floor of a ball-room. She did not show us the sweet rusticity of Hester; she languished rather than loved Arncilffe with effervescence. She was too much like the town-bred damsels he had gone down into the rural districts to avoid, to captivate the young lord searching for a simple country sweetheart. In the second act she lost all the opportunities for pretty comedy acting that it afforded, because she hasn't a grain of humor in her composition. The fainting at the end was made ridiculous by the business being arranged so that Hester has a stand-up faint, remaining in an erect posture for some moments, until a personage in the play comes to her rescue and drags her back to a chair where she may revive comfortably. Henrietta Hodson, who coaches Mrs. Langtry, is an experienced actress, and she should have prevented any such awkward and inartistic arrangement as that. In the last act the beauty was somewhat more effective, where Hester, to regain her husband's attention, by awakening his jealousy, changes herself into a woman of the world, with all the artificial airs and risky proceedings that such a change implies. Here the lady brightened up a bit; but her lines were not given their true value. She lacked dash and sparkle and the extravagant graces of the coquette were but ill assumed. Throughout the play we must confess, however, that Mrs. Langtry's pretty face and trim figure and her winning manners made her presence on the stage a pleasure, and while the audience did not forget that she is not and perhaps never will be an actress of genuine worth, they encouraged her very often with applause, and called her before the curtain at the conclusion of each act. Of the supporting company it is best to say nothing, except in the cases of Mr. Frank Cooper, who was very gentlemanly and effective as Arncilffe, and Kate Hodson, as Bessie, who gave a capital piece of rough comedy acting. The scenery was admirable, especially the first set, an exterior by Mazzanovich, and the parlor shown in Act Two, by Goatcher. The mounting was excellent. Mrs. Langtry's costumes were exquisite, meriting the highest possible praise for the beauty and excellent taste they indicated.

Mrs. Langtry will probably clear a great deal for plucky Manager Abbey, although she is not an actress who will compare with many ladies now traveling through the country with our rambling combinations. She is the talk of the hour; her pictures are to be seen everywhere and her name is on the lips of nine-tenths of the nation's population. While this fever lasts—and it will not be satisfied until the general curiosity has been satiated by a sight of the lady on the stage—thousands of dollars will flow into her manager's coffers. Those who go to see her out of curiosity will get their money's worth, and they will see a pretty woman with a pleasing manner into the bargain.

Viewed from the only reasonable standpoint, then, the Langtry debut was not a disappointment, but a great success.



SIGNOR GIACOMETTI'S play, *La Morte Civile*, is as dreary a composition as ever was designed to tax the patience of an audience. It has but one merit—the chief character is powerfully drawn and furnishes Salvini with material on which to build up a magnificent impersonation. Monday evening at the Fifth Avenue he held his audience spellbound from first to last, leaving an impression that will never be effaced. As the hunted convict Conrad, Salvini exhibits a picture of mental agony that is a study for those psychologically inclined, and a thing to be admired by the lovers of true dramatic art. The emotions of the spectators were greatly stirred by the great Italian's bursts of woe and passion and their applause was spontaneous and frequent. Mr. Morrison as Dr. Palmieri, and Miss Prescott as Rosalie, were individually excellent; but the play offers little scope for the actors surrounding the star, whose giant characterization dwarfed them all in comparison. On Tuesday night

Othello was acted before a large house. Thursday the same tragedy will be repeated, and again at the matinee Saturday. The off nights are filled by Marie Prescott in *Rose Michel*.

Next week, McCullough begins an engagement that will last five weeks. He opens in *Virginia*. The *Gladiator* will follow, Dr. Bird's version—which is better than Soumet's—being used. Miss Forsythe and Mr. Collier will appear, together with the other well-known members of Mr. McCullough's support. The present week is the last season of this lady's career as a stock actress, she having concluded, with what wisdom remains to be seen, to enter the race for higher honors as a star next season. Mr. E. Price, Mr. McCullough's gentlemanly agent, says that a treasure has been found in the person of Joseph Haworth. This young man plays leading juvenile business, and he is said to have made himself a solid favorite with the tragedian, who looks upon him as a very promising actor, and the public who are greatly pleased with his performances. During McCullough's stay, four or five of his most popular parts will be played. Nothing new, like the unfortunate Bondsman, will be essayed.

Y PARTNER at Haverly's has drawn quite as large receipts up to the present writing as on the occasion of Aldrich and Parsloe's previous visits to New York. The success of this play and these

actors is very remarkable. Invasions of the French and English upon our stage have won no appreciable change in the steady career of popularity they enjoy, and the indications are that My Partner, with Parsloe at the prow and Aldrich at the helm, will sail along for several seasons more, increasing its golden cargo constantly. After Saturday this combination turns roadward once more, and the Kiralfys take possession of Haverly's stage, presenting *The Black Crook* with the same company, ballet and accessories used a few weeks ago by them at Niblo's. The Crook has not been produced above Houston street in several years.

Monday night was celebrated at Booth's by floral decorations. Souvenirs, commemorative of the fiftieth representation of *The Romany Rye* in this city, were presented to all the ladies in attendance by the sweet-scented thing, Jimmy Morrissey. The fair ones agreed among themselves that Langtry might be a beautiful lily; but Jimmy, the rarest exotic in the business, deserves the cake for languishing grace and professional beauty. The melodrama was enjoyed by the large audience, its realistic scenery and the intelligent dog, as usual, attracting the largest share of admiration. It is believed that *The Romany Rye* will not run longer than the current month. In December, by special arrangement with Mr. Palmer, Manager Stetson will revive *The Lights of London* for a holiday attraction. Such members of the Union Square company as are not then engaged in playing *Les Rantzau* will appear in this production, together with several specially engaged actors of ability who will fill up the vacant gaps left by Stoddart, De Bellville, Parselle and others. All the original scenery will be used. On the stage at Booth's, where there is plenty of space, *The Regent's Park* and *Seven Dials* will be very effective.

For the second week of her engagement at Niblo's, Maggie Mitchell is doing *Fanchon*, which draws better than *The Pearl of Savoy*. The cast is identical with that seen a short time ago at the Park. There was a well attended matinee on Election Day. Next week, the best of modern prestidigitators, Herrmann, commences a short season at this theatre. Some novelties in the magical line are promised, and several clever specialists will appear.

Mankind, in spite of its sensational episodes, won't go down town any better than it did up at Thirteenth street. The patrons of the Windsor find the wretched melodrama unworthy of consideration, and they are leaving it severely alone. Tuesday afternoon a matinee was given and Tuesday night the election returns were read by Manager Murphy from the stage, awakening more enthusiasm and applause than all the Mankind sensations boiled into one would have done.

Charles Wyndham and his Criterion company have decidedly "caught on." The Union Square is crowded to the doors every night, and the comedy, *Fourteen Days*, with its delicious acting, is the talk of the town. We are glad to see real merit appreciated in this way. The general opinion appears to be that Mr. Wyndham is the greatest, if not the only, real light comedian on the stage. His capital acting as *Peregrine Porter* somewhat substantiates this verdict. Messrs. Astley, Blakeley, Giddens and Draycott and Misses Rorke, Norreys and Saker have also created an enviable impression, while the other members of the company come in for

some share of the liberal praise. *Fourteen Days* will probably run until Mr. Palmer's company return to New York ready to appear in *Les Rantzau*; for the advance sale is large and Byron's comedy has made a hit. We had hoped to see Wyndham's company in one or two other pieces before they left; but that pleasure will have to be deferred until next Spring, when they play a return engagement.

At the Alcazar the ever comical Tourists have stopped for a week in their P. P. C. The troupe is as lively as ever, and William J. Mestayer, who is now sole proprietor, has so improved the piece that it gives him and the others better opportunities for making fun. While the audiences have not been large they have been of paying proportions. There were those who said a short time ago that the Alcazar would shut up in a fortnight, so complicated and involved was its management. Notwithstanding, the theatre has not failed to open every night, and the director has made extensive arrangements for presenting several attractive novelties in the immediate future. Properly managed there is room for this place of amusement in New York, as there is for every other theatre.

Rip Van Winkle is not a ten-strike at the Standard. It will be taken off, and Gilbert and Sullivan's *Perla*, rechristened *Iolanthe*, or the *Peer and the Peri*, will be brought out Nov. 25 for the first time in this country.

The Florences revived *The Ticket-of-Leave Man* on Monday at the Grand Opera House. It will be played until Saturday night. Next Monday the *Mighty Dollar* will be put up for the last week of their engagement. On Wednesday afternoon the last *Patience* matinee was given to a large house. Next Wednesday another favorite piece in *Colonel McCaull's* repertoire will be done. These mid-week matinees at popular prices are a gratifying success.

Some masterly alterations have changed Mordecai Lyons to such a degree that there are chances of making it a Harrigan and Hart victory instead of a defeat, such as was imminent on the first night. The music is very catchy, the acting of the dual stars faultless and the emotional business, that approached close to ridiculousness before, has been toned down so that it is no longer hazardous to the play. The audiences have thus far been large and demonstrative.

Young Mrs. Winthrop progresses quietly at the Madison Square, attracting large houses, but inspiring very little discussion. Manager Frohman is busied between the claims of the home establishment and the numerous emisaries that are invading the country, so that he has little time to spare in making public his plans. We hear nothing more about Fred Marsden's play, which was accepted and announced to follow Young Mrs. Winthrop some time during the coming eight weeks. Have obstacles arisen? *Nous verrons.*

There is another big bill at Tony Pastor's this week. Professor Parker exhibits his wonderful trained dogs in their circus show, which is always provocative of amusement. Kitty O'Neill, the neatest of all clog dancers; Harry Woodson, the happy delineator of the old Virginia negro; Frank Bently, Lida Gardner, Charles Gardner, Charles French, Alice Clarke, the Irwins, Flora Pike and Jacques Krueger and William Carroll form a dazzling galaxy of talent, the like of which is seldom collected in a single programme. The laughable farce, *My Neighbor's Wife*, gives Krueger an opportunity for distinguishing himself. The houses are uniformly large.

Death of a Veteran Actor.

The veteran actor and manager, Edward Fenton Taylor, who has for some time been treasurer of the Dramatic Fund, died on Saturday last at his home on Fourth avenue. Mr. Taylor was a native of London, and made his debut in 1838, in his twenty-fourth year, at the Marylebone Theatre, as George Groveland in *Pretty Jane*. He first appeared in this country at the old Bowery in 1852, as *Aubrey*, in the *Forest of Bondy*. He afterwards became manager of Barnum's Museum, and continued there until it was burned in 1865. The funeral took place on Monday morning from the Church of the Transfiguration.

—The *Passion Play* chorus is being rehearsed daily by Fred Lyster, the musical director. Oscar Weil has written original music. It is a pity so much talent and money is being thrown away, for there is very little chance that the P. P. will be done in this city. It is said that if the authorities interfere Morse will substitute a drama relating the adventures of *Krischuna*, the Hindu Christ. There is no possible objection to such a production, for there is no possible interest in seeing it. The names of the people rehearsing the chief parts in the *Passion* piece are kept shady. No professionals are included among them.

The Musical Mirror.



Lucia, with Patti as the crazy heroine, drew a good house at the Academy of Music Monday. The music in its melodious insanity is greatly favored by that large class of hearers who prefer rhyme to reason or jingle to art. Galassi is a manly looking Enrico, and the music suits his voice, which is full and resonant; but his version of the part is too well-known in this city to call for comment. Suffice it to say, he filled the character admirably. Signor Nicolini is an artist, or rather the residuum of an artist. His voice would be a fine one were it not for that wobbling "vibrato" that mars all his efforts and makes his concerted singing a mere confusion of sounds. Nevertheless, the man has the true spirit in him, and in that transcends the ordinary singer whose performance is *vox cœruleum nihil*.

La Patti is a charming Lucia, save for a certain sensuousness of action and lusciousness of voice that is not in character with the sad-colored border girl of Walter Scott. She sings the music more like a *naviata* than a virgin; but it is lovely singing for all that. The voice is admirably placed and as valuable as a flute, and from her point of view, she acts the part in a most delightful manner. Patti, as a prima donna, is beyond all doubt the greatest artist of the time; but she must not soar too high lest her pinions fail her, and Lucia is at the top of her bent. As Rosina in *Il Barbiere*, Amina in *La Sonnambula*, *Gilda* in *Rigoletto*, or the like, Patti reigns supreme; but when she ventures on *Leonora* (*Il Trovatore*) or *Lucrezia* she fails utterly. She is a perfect singer in light opera; but in heavy parts she must ever be nought. The chorus and orchestra is very good indeed, and Arditi seems to have much more command of both than is his wont. We are aware that it is hard to keep the reins of discipline tight over a set of people who are suffering from the reaction consequent on a too sudden plunge into the ocean of *Freedom* from the cage of despotism. From the Emperor William to President Arthur is too deep a dive, and the effect is a moral vertigo production of that malady known vulgarly as "the big head," from which our American *musikanter* are apt to suffer. Vincent Wallace, the composer of *Maritana*, once said, in an access of despair: "This is a queer country; when you tell a fiddler that he is out of tune, he tells you that he is not a slave." One may imagine how difficult it must be to reduce such intractable individuals to the homogeneity necessary to get a really fine band of accompanists; but we must confess that little Mr. Arditi has done well.

The Sorcerer, at the Bijou Opera House, is having a success that is truly unprecedented, and we must applaud Colonel McCaull for his admirable organization and the good sense he displays in doing things as well as he can. Mr. Howson is certainly the pillar of the temple, and his miraculous imitation of a well-known character draws crowds to see it nightly—and Miss Russell's beauty of voice and person draws all the others; but besides these powerful points of attraction, there is the fact that the opera is capitally put on the stage, and well sung and acted throughout, the only fault being over-dressing on the part of the fair damsels and incorrect dressing on the part of two of the men. In the English army no officer wears his sash on his shoulder except the officer of the day, and no officer ever wears a scarf like an Odd Fellow, with a tinsel fringe. However, these are trifles light as air. The main truth is that the opera is well acted and well sung, and consequently successful.

Harry Clark's Funeral.

On Thursday morning a MIRROR reporter entered the modest residence No. 384 East Third street and stood beside the coffin of Harry Clark, who lost his life at the burning of the Park Theatre. The face of the dead man showed traces of the work of the flames; but there was a peaceful expression on his countenance. The funeral took place in the afternoon from the Church of St. Augustine, West Houston street, and was numerously attended by the associates of the deceased. Among those who were in the church were Mr. and Mrs. Henry E. Abbey. A beautiful floral pillow, bearing the words "Park Theatre," with a dove pendant, stood at the head of the coffin. It was a gift from Hamilton Weaver, the boss stage carpenter of the Park. Poor Clark leaves a wife and five children. Mrs. Langtry has expressed a wish to do something for them, and a benefit is being arranged at which she will play. This will be a just tribute to a man who lost his life in the discharge of his duty.

London News and Gossip.

London, Oct. 26.

Henderson, the manager of the Comedy Theatre, is in high feather. Rip Van Winkle is a tremendous success and will run a year. Henderson made a fortune with the Cloches de Corneville, and Rip is an improvement on the Cloches, inasmuch as whilst musically of equal merit it appeals less to the eye. In the opera which made M. Planquette's fame, the saucy Serpette was an opera-bouffant sort of damsels, who has no prototype in Rip. As far as regards other matters, the composer and the librettist have gone upon the same lines as in the comic opera, which has undergone so many revivals both in London and Paris. The story is more romantic than comic, and in its leading part requires a singer who must be first rate actor. The miser, Gaspard, so powerfully represented in London by Shiel Barry, was not allotted much music; but the case is different with the present opera, in which Rip has some of the most important numbers. In the part of the happy-go-lucky, raffish Rip, whose figure, gait and very speech must rise to the memory of every one who has seen Joseph Jefferson in the character, Fred Leslie equally shines in the histrionic as in the musical portion of his duties, and it will be well for the prosperity of the opera if the management, the authors and the proprietors of the composition are able to command his services for the lengthened period during which it may be reasonably expected Rip Van Winkle will attract large audiences in the metropolis and in the provinces. Another fortuitous circumstance in this production is the assignment of the principal character—or rather characters—to Violet Cameron, who was the original Germaine in Les Cloches de Corneville in this country. Mr. Leslie's acting was equally commendable as the good natured ne'er do well of middle age, and as the decrepit old man, the air of perplexity in the latter character, when he observes every thing around him so changed, being capitally depicted; the impersonation was admirable from beginning to end. Lionel Brough's part of an innkeeper is rather small; but it will probably develop, as it may with advantage, considering how admirable is the humor of this popular actor. Ada Wilson's pas, as the dancing fay, is as fascinating as the composer intended it to be; and an American, W. S. Rising, also deserves special mention for his singing of a charming "Pipe song" in the Goblin scene. In all its decorative accessories, the opera is placed upon the stage with a liberality that is judiciously kept within the bounds of taste.

Henderson, Brough, Farnie and Dion Boucicault all had a turn at the rehearsals of Rip, and I never saw a piece on its first night run more smoothly. Phillippe Gille, past author of the French libretto which H. F. Farnie adapted, came over specially from Paris to superintend the production; but as he did not understand a word of English, I do not think his presence had much practical effect. Boucicault bristled with suggestion, but was diffuse and despotic. At last Farnie and Lionel Brough lured the bald headed old veteran out of the way, and applying themselves in a practical way, got the piece into splendid working order. The plot of the opera varies somewhat from the Jefferson version of Irving's legendary tale, especially in the last act, the action of which takes place in a town called "Wide Awake-ville." Here there is an election episode, which is full of bustle and business. The music of the opera as a whole is simply charming. Rip has an air in the first act—"Oh! where's my girl"—which is "awfully pretty and fetching." Then a duet for Rip and Gretchen, "Where floweth the wild Mohawk River," is extremely graceful. Rip has another song, "Those little heads now golden," that caused universal delight; and his last song at the close of the third act, "Truth in the Well," was vehemently applauded. Violet Cameron has several taking songs and did ample justice to them. One in particular, "True Love from O'er the Sea," was rapturously demanded, and ere long will be heard on many a piano-forte in every quarter of the kingdom. The orchestral, entr'acte and dramatic bits of music interspersed through the opera are full of rich color and glowing melody, keeping the audience well on the quiver and affording unqualified pleasure. I hope M. Planquette enjoys a secure arrangement with Henderson. He should reap a generous reward for his splendid musical labors, as much of the success of the work is due to his clever, facile pen. Frenchmen in a general way take good care of themselves in this direction; but Henderson is a match for any two authors and composers who ever put their heads together. Farnie too, I have no doubt, will make a good thing out of the transaction, as he suggested the story to MM. Meilhac and Gille, the Parisian librettists, and he has made an admirable adaptation, exactly suited to the requirements of the troupe at the Comedy Theatre. It is rather the fashion in London to coo pooh Farnie as a translator and hack-author; but he turns out some adroit work now and again.

It is rather curious to observe in the criticisms of Rip in the London journals the utter absence of the name of Washington Irving. I verily believe that several of the wild young quilters of the weekly press imagine the fable was discovered by Boucicault when he was in the United States and dramatically put in form for Jefferson. If I mistake not, the American comedian played a version of

Rip in Australia before Boucicault dealt with it in the least degree, and he licked the old version into more harmonious shape for Jefferson's debut at the Adelphi Theatre. This misconception on the part of some of the London scribes is almost as bad as a blunder made by the eminent French critic, M. Francisque Sarcey, who persists in stating that the Lyceum actor and the author of Rip Van Winkle are one and the same person.

Holland has brought out Strauss' Merry War at the Alhambra. As originally written the score was doubtless adapted to the needs of the Wien Theatre, at which it was produced. Here, however, in the Great Alhambra Palace, as it was sometimes called, the music is perhaps a little too quiet—quiet in the sense of its possibly scholarly writing; and by this I shall be understood to say that there is in the work a lack of those "catchy" yet tuneful airs which the public of the Alhambra not merely like but positively look for, and without which the production may be said to "hang fire." All the same, The Merry War is such a work as a judicious management would scarcely have been wise in putting aside. Perhaps the fault of this story, were it fitted to any other work, would be in its prolixity and the many extraneous incidents with which it is unnecessarily elaborated. To my thinking, to whatever class a dramatic work may belong, a clear, well told story is half the battle. The new production of the Alhambra will certainly not dim the lustre of previous works produced here, and it cannot be said that the adapter, Robert Reece, has done very much to assist the piece. In lacks good taking lines, good swinging phrases for the musical portion of the book, and, above all, it lacks humor.

The mounting of the piece—three scenes only—is excellent. At the opening of the third act, a ballet, foreign to the original work, but without which a new production at the Alhambra could scarcely be said to be complete, has been introduced. The music for this has been written by M. Jacoby, the clever *chef d'orchestre* of the house. If anything were wanted to prove that knowledge of the patrons is a necessary quality to success here in a case in point, for much of the ballet was re-demanded, while the whole was loudly applauded—a result very considerably contributed to by the animated dancing of the principals, among whom Mlle. de Labryere and Mlle. Marie Valain may be mentioned.

Three new pieces worthy of a passing mention have lately been produced in Paris. At the Chatelet, Madame Thirise, "an historic military drama in five acts and twelve tableaux," is based upon the tale of Madame Thirise, one of the famous "Romans Nationaux" of Messrs. Erckmann and Chatrian. It will certainly not prove so successful as one or two others of the dramatized works of the famous Alsatian authors. As a romance, Madame Thirise is one of the least taking of the "Romans Nationaux," and as a play it gains nothing in point of interest. La Femme Libre, at the Bouffes du Nord, a large second rate theatre in the La Villette quarter, is a political sketch by the notorious "scutiness," Hubertine Auclert, a member of the Louise Michel group. La Femme Libre is a badly written but well-acted apology of those temporary unions which Mlle. Hubertine Auclert would substitute for the contract of marriage. The story of the piece naturally turns on the admirable fidelity displayed by a couple living together after the new fashion, and the usual conjugal infidelity which never fails to raise a laugh in a French theatre. The audience was noisy, and there was a cry of "a bas la Presse" between the acts. But merriment prevailed, and Mlle. Hubertine Auclert is now rival of Louise Michel in the art of writing plays. Le d'Artur, at the Palais Royal, is a very dull comedy in three acts by Messrs. Chivot and Duru. The situations are of the kind usually found at this temple of after dinner laughter, and in this case, at least, there might be some material in the adventures of a master and servant changing places for adaptation. The piece would suit Wallack's if clearly translated.

Charles Warner has thrown up his part in Charles Reade's play which was accepted for the Adelphi, and I hear goes on a tour with Drink. It is also stated that Mr. Reade will hire the Adelphi from the Gattis and bring out his play on his own hook. Hooray!

HOWARD PAUL.

Letters to the Editor.

STATISTICS FROM MR. GERRY.

New York, Nov. 3, 1882.

EDITOR NEW YORK MIRROR:

SIR:—Your editorial entitled "Gerry Meddling Again," in your able paper of this week, deserves notice. Without discussing the merits of the case, with which you are evidently not familiar, permit me to say with great respect that your statements relative to the work of the Society are simply erroneous. During the eight years of its existence it has investigated 9,924 complaints, involving over 29,772 children; has prosecuted 2,817 cases, convicted 2,439 offenders, and rescued and placed in homes or institutions 5,545 children. Its Reception Rooms during the past two years have sheltered, fed and clothed 639 children, and furnished them with 5,748 substantial meals. During the past four months its officers rescued 635 children from the streets. During the past week eleven of the kind referred to by you as the "wretched young slaves who swarm daily out of the slums upon our great thoroughfares" were taken charge of and cared for.

I enclose you a copy of the last annual report of this Society, a brief perusal of which

will satisfy you that, however you may differ with it in the enforcement of the law relative to the employment of children on the stage, you certainly have no cause to complain that it neglects other work more serious in its character and effects. No person has a greater regard for the dramatic profession than myself; and I do not care to be misrepresented by its leading journal, in a matter so important as the conduct of the work of this Society, more especially in view of the fact that its officers are not occupied, as you suppose, in investigating complaints against the children of the opera, but devote their time day and night to precisely the work which you assert they neglect.

I should be glad at any time to have you visit the Society and satisfy yourself that your criticism in this respect hardly does it justice. I remain, with great respect,

ELBRIDGE T. GERRY,

President, etc.

WHY MR. ARNOTT LEFT THE ELMORE TROUPE.

LIMA, O., Nov. 4, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you be so kind as to correct a circulating rumor to the effect that "the principal members of the Chispa party are quitting through discontent," and so forth.

I left the combination on Sept. 28 from the following reasons:

Mr. Charles Stevenson, manager of Miss Kate Claxton's Two Orphans company, not knowing that I was engaged, telegraphed my Chicago address offering an engagement. My wife forwarded it to me. I asked Mr. Davis, who, knowing how long I had been associated with Mr. and Mrs. Stevenson, to permit me to accept. He finally consented, and two weeks after I quit, joining Miss Claxton the following Monday. My business and private relations with manager, star and company were most pleasant, and when I left I carried with me the kind wishes of them all. In return I wish them every happiness and success—of the latter there is no doubt.

Apologizing for the length of this letter and thanking you for your kindness, I am, very respectfully,

EDWARD ARNOTT.

MISS WELBY MAKES A CONTRADICTION.

Nov. 6, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly contradict the statement that Mr. Barnes, author of *One Woman's Life*, has asked me to either use his play or stop using the title, *One Woman's Life*? Now, nothing of the kind was ever said that might tend to injure me. The play is exactly as we played it the opening night in Norwalk, ten weeks ago—a long time to find out changes, seems to me. He saw it then, and though seeing the language had been altered a little, allowed it was for the better. The alteration was made by a gentleman Mr. C. R. Gardiner sent to me for that purpose; but was witnessed by Mr. Gardiner and Barnes in Norwalk our opening night. Plot, situations and all remain the same. With respect, BERTHA WELBY.

Professional Doings.

—A new opera house is to be erected at Dallas, Tex.

—W. S. McKeon has joined Mitchell's Pleasure Party.

—Rice's Surprise Party in Pop will play here next January.

—M. B. Curtis and Albina de Mer will pass next summer in Europe.

—W. J. Scanlan opens at the Mount Morris Theatre, Harlem, next week.

—It is said that the People's Theatre in St. Louis is heavily mortgaged.

—The variety serio comic has already seized upon the name of Langtry.

—Frederick Pillot is still in precarious health at his home in Walpole, Mass.

—Adam Forepaugh closes his tenting season at Chattanooga, Tenn., next Wednesday.

—Gus Williams drew \$2,208 50 to the Jersey City Academy on three nights of last week.

—Josephine Reilly, a Cincinnati society lady, will soon make a New York debut in Juliet.

—The managers of the Indian Wigwam claim to have cleared \$6,000 in the last five weeks.

—Senorita Cordona closes her engagement with Barrett's Circus on the 20th and returns to Italy.

—Steele Mackaye is said to be negotiating for the site of the burned Park for his new theatre.

—It is said that the costumes to be worn in *Perola* at the Standard Theatre will cost \$25 apiece.

—Buffalo Bill has not yet recovered the case of rifles which was stolen at Greenecastle, Ind., recently.

—After war, peace. The Khedive of Egypt has engaged a comic opera company and a ballet from Paris.

—W. M. Wilkison has been made advance agent of the Julia A. Hunt company. He hails from Toledo.

—In all the large cities election returns were read from the stage of the leading theatres Tuesday night.

—There were 2,500 people gathered in Carl's Opera house, New Haven, on the Jefferson night last week.

—Dore Davidson's combination, with Alma Sturt Stanley as star, will open their season at New Haven on the 20th.

—During the engagement of Mrs. Langtry at Wallack's, Mr. Abbey receives sixty per cent of the gross receipts.

—A Brighton, England, paper says that Fanny Davenport's acting in *Ouly a Woman* is "great and forcible."

—Eugenie Le Grand will play a week at the Windsor Theatre, B. ton, beginning Dec. 11. Camille will be the play.

—Next week Carrie Swain will cut up pranks as Cad-the-Tomboy in St. Louis. This week she is among the Hoosiers.

—Manager McCullough has secured Frank Wilson, lately the comedian of Mitchell's Pleasure Party, for his opera company.

—Sam B. Villa informs us that his business is far ahead of last season—which of course means it is the best he has ever known.

—At a breakfast given by John McCullough to a party of friends in St. Louis last week General Sheridan was among the guests.

—The Planter's Wife appears to be making money on the road. The company has been strengthened since it appeared at the Mount Morris Theatre.

—Minnie Cummings says that she intends to manage a New York theatre before she dies. At present she is building a cottage at Long Branch.

—Miss Adele Cornelia, the dancer, has been engaged for a season at Haverty's Theatre, San Francisco, and leaves for the Coast next Tuesday.

—Wright Huntington is now the leading comedian of Beaver's Rooms for Rent company, and is said to be a great improvement upon his predecessor.

—Charles E. Chapin has been engaged as business manager of the Miln Burleigh company. He writes that business has exceeded expectations.

—The World is on at Theall and Williams' cosy little Novelty Theatre, Brooklyn, E. D. The Knights are playing at the Lee Avenue Academy.

—Uncle Dick Hooley has already tired of his latest minstrel venture. He has disposed of his interest in the organization known as the Rice and Hooley Minstrels.

—Prof. Emil Wolff, conductor of the orchestra at the Tabor Opera House, Denver, has dropped into a legacy of \$41,000 by the death of a relative in Germany.

—George R. Sims denies that he is a partner in Charles Wyndham's scheme to build a new theatre in London. Mr. Wyndham never said he was a partner of his.

—By mistake last week, THE MIRROR announced Yorke Stephens' retirement from the Mankind company. Mr. Stephens is acting with the party this week at the Windsor.

—It is not true, as stated by a Chicago daily, that Ed. Rice will play a comic opera called *West Point*, by Bartley Campbell. He will stick to Pop, doing nothing else.

—Thatcher, Primrose and West are meeting with marvellous business, their performance being pronounced by the Southern press as the best now before the public. Their business is great everywhere.

—The Lingard company has met with wretched business on the road. It is stated by those who ought to know, that William Horace is making up the deficiency himself and carrying the troupe along.

—Nixon and Zimmerman, of Philadelphia, have a second victory over the ticket speculators, having obtained from the Mayor of their city assurances that they will be sustained in their honest efforts to shut down on the nuisance.

—Ada Gray's East Lynne company has had a real triumph. The Barbara Hare of the company (Nettie Abbott) skipped from Chattanooga with a commercial drummer, last week, about half an hour before the rising of the curtain.

—A Methodist minister writes the dramatic criticisms for the Jersey City Evening Journal. They are very bad criticisms. There is said to be another person doing the same thing in Grand Rapids, Mich. with about the same results.

—W. W. Kelly, manager for Charlotte Thompson, writes us that his star's business on the road is excellent. This is confirmed by the reports of our provincial staff. A week's receipts in Pittsburgh were \$5,000, and in Chicago over \$6,000.

—The American Opera company, Col. J. Franklin Warner manager, will open season at the Windsor Theatre, Boston, on the 27th, in the new opera, *Arctic*, for the libretto of which \$1,000 was paid. One or two principals have yet to be selected.

—The Wilbur Opera company strikes South of Mason and Dixon's line next week. Their business has been very good through New York State. Box office returns are much better than last season.

—Nick Roberts is undecided whether to head his Humpy Dumpty train toward the Pacific coast or return East. He divides these latter days of the week between Colorado Springs and Pueblo.

—Percy Meldon wishes it known that he was not discharged from the Madison Square company now travelling in the South, but left the party owing to a personal disagreement with the manager. Meantime matters have been amicably adjusted.

—Callender's Colored Minstrels gave a free matinee at Coldwater, Mich., for the children in the State Orphan School there. Manager Tibbets donated the use of his new opera house. The doors were closed against everybody but the orphans and their teachers.

—Many actors who played for the Actors' Fund have received no copy of the by laws. They are also ignorant of the qualifications necessary to membership. A circular setting out these points might not be amiss, sent out by the secretary to the profession generally.

—Ford's Dramatic company is engaged in the unauthorized production of the following copyrighted plays: *Has'l Kirke*, The Octo-ron, A Celebrated Case, Bauer's Daughter, Divorce, Shaughraun and Two Orphans. The Madison Square Theatre management is looking after them.

—We are pleased at being informed by our Chillicothe (O.) correspondent that "Mr. Hayden, late of the defunct Woodson and Allen Minstrels, has reached home and is working at his trade—house painting." He is to be envied by the great majority of the burnt cork fraternity.

—J. K. Emmet's receipts are of allotropic proportions everywhere; but he feels a sympathy in the work of the Homeopathic Hospital in Buffalo, and so gave a benefit last night (Wednesday) for

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

Of all the favorite actresses who from time to time pay a visit to Boston, perhaps none is regarded with so much favor as Clara Morris, who has admirers not only among regular playgoers, but in a considerable class who seldom go to the theatre, unless when they have an opportunity of seeing her. The Park has been crowded at every performance. The distinguished actress appeared as Miss Multon for the first time here in six years; and I adhere to my opinion of former years, that a finer piece of acting is not to be found upon the stage at the present time. Miss Morris has never acted better than on the present occasion. The support was in the main excellent. Sol Smith, as Belin, the tutor, gave a picture of realistic beauty—the entire performance was a grand one. D. C. Anderson surprised me by a capital representation of Dr. Osborne. J. H. McCormack made an excellent La Tour. Lelia Granger and Carrie Elberts shone resplendent as the children of La Tour. Nellie Cumming and Mrs. Eldridge gave fine representations of Mme. La Tour and Arabella. This week, Lotta.

Romany Rye is a great success at the Museum. Standing room only is the cry every night. The play has been produced in grand style, every attention being paid to the scenery, machinery and properties. The company are competent and efficient, and Mr. Warren scored a great success as Joe Heckett. His make up was very effective, and his pathos very beautiful. Mr. Barron labored with the utmost zeal for the success of the piece in the ungrateful character of the hero (Rye). George Wilson was, as usual, excellent as Knivet. William Seymour was in his element as one of those picturesque scoundrels of the stage. George Parks, as the villain of the piece, was very fine. Annie Clarke, in the thankless part of Lura Lee, played with much power and pathos. May Davenport was warmly welcomed back where she was formerly so popular, and did all she could to make Gertie Heckett prominent. Mrs. Vincent played with much earnestness as Mother Shipton. The other members of the company did full justice to the characters assigned them. Romany Rye will hold the stage of the Museum for many weeks to come.

Goodwin and Thorne concluded a most successful engagement at the Globe on Saturday. The Black Flag is a great drawing card. This week, Jefferson as Rip.

The Windsor drew crowds last week to witness Furnished Rooms. The affair is very trashy and devoid of wit or fun, and requires a great deal of working up to make it a go. Topsy Venn and company played with ease and endeavored to make the play a success. This week, Mitchell's Pleasure Party.

The same cry at the Howard, crowded houses nightly. This week, Barry and Fay. The Boylston Museum is one of the most popular resorts in the city, and one must go early to obtain even standing-room. This week a special company in the burlesque of Youth.

Madame Nilsson's two concerts last week attracted audiences which packed the Music Hall completely. Her reception on both occasions was enthusiastic. Her voice and style have changed but little since the artist was last heard here. So great has been her success that her manager announced that she will reappear here during the season.

Items: The grave of Adelie Phillips is a few rods south of the Daniel Webster tomb at Marshfield.—Nella Brown made a successful debut at the Park on Saturday night. As Lady Gay Spanker, Miss Brown seemed perfectly at ease, and played the part more like an old stager than a novice.—Jack St. Maur is in the city and doing some good work in working up the Salvin engagement.—Eugenie La Grand will play a week at the Windsor, commencing Dec. 11. Camille will be the play.—The Boston Bijou Theatre is announced to open 29th, Thanksgiving week. It is said that the new opera of Perola is to be the opening attraction.—Fanny Brown has been dangerously ill for the past week.—Lillie Ashby is still confined to her residence, suffering from her late accident on the Sandusky and Ohio Railroad.—Norah Barlett is the only member of the Museum company who is out of the cast in Romany Rye.—Boucicault writes that Sadie Martinot has made a great success as Katherine in Rip Van Winkle in London.—Joseph Keane has attempted to resuscitate Fred Stinson's venture at the Dudley Street Opera House, but without success.

PHILADELPHIA.

Annie Pixley commenced a two weeks' engagement at the Walnut on Monday, 6th, appearing for the first time in this city, in her new play, Zara. The piece, which claims Fred Mardon as its author, was produced early in the season at Columbus, Ohio, but has been heard of but seldom, being forced to take a back seat for Miss. The plot was given in THE MIRROR at the time. Zara has little to do with the main plot. The gypsy girl is, of course, unaccustomed to the ways of society, and finding herself among civilized people, is afforded opportunity to display ignorance. In this play, as in every production that bears the stamp of Mr. Mardon as its author, the plot suggests all of the many pieces he has written. In Zara we have a little of Zip, Musette and Cheek. Miss next week.

Haverly's Comic Opera company appeared at Haverly's on Monday evening, in Strauss' delightful comic opera, The Merry War. The company includes Pauline Hall, Dora

Wiley and Richard Golden, as principals. Emerald is to be brought out next week for the first time in this city.

Willie Edouin's Sparks company put in an appearance at the Arch on Monday evening. Dreams is still the *piece de resistance*, and Edouin has taken to playing the role of the photographer. Mme. Jaranschek will commence an engagement 13th, in her new play, Marie Antoinette.

M. B. Curtis is at the Opera House, having put in an appearance on Monday evening in well-known Sam'l of Posen. Modjeska is heralded for the 13th, and will reappear in this city as Rosalind in As You Like It. A very great deal is said about Modjeska carrying the spear formerly the property of Neilson; but it will take more than the dead and gone Adelaide Neilson's spirit to gain for the living actress the praise accorded the dead.

The Queen's Lace Handkerchief, produced at the Lyceum on the 1st for the first time in this city, has scored a decided hit, and is drawing crowded audiences. The company is well balanced and the representation given of the work decidedly clever. At the Lyceum, Strauss' melodious opera is heard to better advantage than it was at the Casino, New York, and the singers are kept warm not only by steam but by plenty of applause. Mme. Mathilde Cottrell is the great attraction. Her voice is light, but she sings artistically, and is a very handsome woman. It is difficult to realize that she is a great soubrette actress; but she will doubtless accomplish more when perfectly at home in English-speaking parts. As Cervantes, Signor Perugini is very creditable; but his voice is more that of a high baritone than a tenor.

Fraulein Gallmeyer is still at the Germania. She is supported by the New York Thalia Theatre company and is attracting large audiences.

Hearts of Gold is given every evening this week at Wood's Museum, also at the matinees on Wednesday and Saturday. For the matinees the nautical drama, Ben Bolt, and Mr. and Mrs. Peter White.

At the Bijou they are doing The Duke's Daughter, which is only another name for the old play of The Duke's Motto. The piece named will divide the week with In gmar. Lillie Hinton and William Davidge, Jr., are immense favorites at the Bijou, and have attracted not a few of the former patrons of the Museum.

At the Arch Street Opera House and the Eleventh Street Opera House the programmes have been changed. Courtright gives his new burlesque entitled Scapple, at the former, and Carncross has a new minstrel extravaganza on the Bi Centennial.

Nick of the Woods, with Joseph Proctor as the attraction, at the National. Also Harris Triple combination. At the Grand Central, variety is in full blast. The company includes Charles T. Ellis, Wood and Beasley, Ashby and Hess, Pauline Batchelder and many others.

Items: Stoddard's series of lectures closed on Friday evening. He announces a Spring course.—Mrs. John Drew was in town last week, as Mr. Jefferson was playing Rip down East. She joins him for The Rivals in Brooklyn.—The Cecilian, one of the finest choral organizations in this city, has engaged Miss Thursby for the soprano solo in The Messiah, which will be heard next month. The other soloists will be Mrs. Cole, Mr. Jordan and Mr. Remmert.—Managers Nixon and Zimmerman, of Haverly's Theatre, who "froze out" a noted ticket speculator about two weeks ago by putting employees on each side of him to sell tickets at box-office rates and afterwards obtained an opinion from Mayor King that they had legal redress if the annoyance was continued, have had a placard in the biggest type tacked on a door near the box-office: "Tickets bought from speculators will not be received at this theatre."

SAN FRANCISCO.

Oct. 30.

Mayo has left us to "Seek green fields and pastures new." His last week at the Cali fonia was a poor one.

Mme. Conchita and the Leo Brothers are the latest novelties at Emerson's. The lady is clever in her negro plantation impersonations. Her voice is thin and seemingly strained and entirely devoid of sweetness, but her dialect and character impersonations are good. The Leo Brothers' act on the high trapeze is both daring and graceful, but I think not an acquisition to the bill; it's too risky, as they perform without the usual netting underneath. Ferguson and Mack are still here, and contribute greatly to the amusement of their audience, whilst Emerson and Reed do their share and hold their own. They are said to be dividing about \$1,200 a week.

The Grand Opera House will again open its doors to the public to morrow night, under the management of Charles L. Andrews and L. B. Stockwell. Humpty Dumpty will be the opening attraction. Louis Homer, late leader of the California Theatre, will be musical leader. Edward Barrett will be assistant stage manager, and Charles Goodwin, late of the Baldwin Theatre, will occupy a responsible position on the executive staff.

The cozy little Baldwin will open on the 8th inst., for one week, with Mrs. F. M. Bates as the star. Change of bill every night will be the order of things. Information comes from your side stating that Gustavus Frohman has leased the Baldwin. We are glad to hear this, because it assures us good and efficient management of this elegant theatre, and guarantees us the presentation of all the Madison Square pieces. Samuel Myers and J. H. Love have been selected for positions in the front of the house, while David Belasco will be the stage manager.

Items: Al. Hayman arrived here ten days since and has completed the leasing of the Bush Street Theatre for one year from Christmas day for M. B. Leavitt. Mr. Layman will stay here as resident manager. The theatre will be redecorated in a gorgeous manner, and will be conducted as a first class variety theatre, *à la* your Tony Pastor's. The opening attraction will be Leavitt's All Star Variety company for four weeks.—The Authors' Carnival has become the rage and has drawn a certain amount of patronage from our theatres. This is its last week.—Morris Greenwall arrived by steamer from Australia, Oct. 29. He comes as business agent for the antipodal theatrical firm of Struck Oil Williamson, Garner and Musgrave, with an eye to suitable theatrical attractions for that Island continent.—The failure of Emilie Melville, Jennie Lee and others that have returned there lately with the expectation of reaping a golden harvest does not prove that the Australians are a kind of fish that will bite at every bait.—

The Leos go to the Grand Opera House in a week or two. This lofty theatre will give them a fine opportunity to do their break neck act. The Bella Union, a theatre of bad

repute, was raided by the police on Wednesday last, on account of the vile performances given therein. Owen Dale, the manager, and all the company, including musicians and stage hands, were marched to the city prison, where they spent the night. Bail was procured next day, amounting in the aggregate to \$4,500. P. T. McAtee, the proprietor, furnishing it. This action is fully sanctioned by the press and the public.

Laura Clancy (late of Mayo's company) left on the steamer this morning for San Luis Obispo, where she goes to seek health. She has relatives living there. Kohler's waxwork show arrived from Australia.—On Sunday evening, 5th, a testimonial benefit will be tendered to Miss Charlesie Bewley at the Baldwin Theatre, by the Madison Square Dramatic club, on which occasion Miss Bewley will appear in the Two Orphans. She will be supported by the members of the club.—Hattie Moore and Harry Gates go to the Winter Garden instead of the Tivoli. Harry Ratenberg rests for a month and then proceeds East. The Kiralfy Brothers will be one of the attractions that will come to this coast under engagement to Messrs. Andrews and Stockwell. Oaklakers are talking of building a theatre. The Palmer Bert company are doing well in Oregon. Phoebe Davis has established herself as a favorite. J. R. Grimer, the leading man, is also a great favorite.—Gustav Henrichs has accepted the post of leader of the Tivoli orchestra.

CHICAGO.

The past week has been devoid of either interest or novelty in things dramatic, a sort of off week—after the extraordinary prosperity and succession of brilliant performances since the opening of the season. At Haverly's the third week of Lights of London drew as large crowds as ever, and it will be kept on for one more week. This drama has proved to be the best drawing card of the season so far, and it would be good for four weeks more. A most enjoyable feature of the performance has been the acting of little Eva French as Tim. Any one who has been in London cannot but recognize the truthfulness of the picture. The Kiralfys open on the 12th in Around the World in Eighty Days.

Barlow, Wilson and Company, in an ordinary minstrel performance, with nothing very new, and plenty of old material, have met with only tolerable patronage at the Grand. The Boston Ideals the current week. The opening opera will be Fatinina, to be followed by Patience, Mascotte, Mathilde Philippa and Marie Stene are the principal prima donnas, and a new aspirant for operatic honors in the person of Mary Beebe.

The first night of the White Slaves at Hooley's was without doubt, the best of the week. There has been perceptible failing off during the remainder of the week. The outlook for the second week is dubious. 12th, George H. Adams' Humpty Dumpty.

The trials and tribulations of sweet Hazel Kirke, as presented by Effie Ellsler, and the stern will of old Dunstan Kirke, as depicted so vividly by C. W. Coulcock, have been attended by excellent audiences at McVicker's. The company is a good one as a whole and work together well. The engagement of Lawrence Barrett is being looked forward to with much interest. The reports from Philadelphia of the new tragedy, Francisca di Rimini has caused a universal desire among the best patrons of the drama to it.

The St. Felix Sisters' troupe have had excellent patronage at the Olympic. This week, Rentz Sankey Burlesque company.

Davene's Allied Attractions have filled the Academy of Music; and can safely rely on doing so when they come again. The company is the best on the road.

Items: The last work of Louis Malmha, the late scenic artist of McVicker's, will be seen in Barrett's new play.—Charles R. Thorne, Jr., is expected here during the week to join the branch of the Union Square company, which opens at the Grand 20th.—The Romany Rye follows the Kiralfys at Haverly's. This house has so far secured the best dramatic novelties of the season, and has met with corresponding success.—The Park Theatre fire aroused the Citizens League to action, and for the fourth or fifth time they pitched on Haverly's Theatre, to insist on better protection in our theatres against the devouring elements, saying that this particular theatre was positively unsafe. It may be so, but the public go all the same, and the management claim to have as good facilities to protect their patrons as any other house, barring McVicker's.—Fred Greenwood, of this city, is engaged upon a new play for Katie Putnam.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Always a pronounced favorite with the admirers of the legitimate, the lightness of patronage accorded John McCullough during the week just closed was somewhat in the nature of a surprise to the management. Virginius, presented 3d, attracted the only really profitable audience of the week. John T. Raymond is the attraction present week. Mary Anderson follows 13th.

Robinson's Opera House (R. E. J. Miles, manager): By one of those anomalies characteristic of the amusement seeking public, Taken from Life, which during the previous week had been witnessed by the least profitable houses of the season, fairly captured Cincinnati, and the second week of the engagement which closed 4th, was a continued succession of houses packed to repletion. The letter carriers sold a large number of tickets. The Thalia Theatre combination will give us German opera present week, followed 13th by Atkinson's Jollities.

Heuck's Opera House (James Collins, manager): Mestayer's Tourists made their final trip 4th, and took their departure same evening for New York City. Business throughout the week was excellent. The Danites, with McKee Rankin, will be inducted present week. Leavitt's All Star Specialty company underlined for 13th.

Coliseum Opera House (James E. Fennes, manager): Beyond supplementing previous announcements by stating that Frank Fayne will in all probability follow Joe Dowling during Thanksgiving week beginning 27th, there is nothing in the shape of news to chronicle.

Vine Street Opera House (Charles S. Smith, manager): Among the many meritorious features of past week's programme were Fred Plaisted in his club swinging act, and the gymnastic performance of Huimes, Orville and Malcolm.

Items: Bonny Whitton, of this city, who has recently severed his connection with Minnie Macdermott's Fogg's Ferry combination has been engaged by the management of Heuck's in the capacity of property-man.—The Elks gave an enjoyable social Oct. 29. H. Clapham, Jr., representing the advance interests of McKee Rankin's Danites is in the

city, and is authority for the statement that Mrs. Rankin, who has been ill for several weeks will rejoin the company here, 6th.—A Fogg's Ferry combination No. 2, with Carrie Stuart (Hyman) of this city, as the star, is reported as devastating the small towns of the Indiana interior.—Joseph P. Reynolds is in town heralding the advance of the Thalia Merry War combination.—Louise Balfe, leading lady of the Taken From Life combination, enjoys the distinction of being related to the celebrated composer of the Bohemian Girl.—Harry Gilbert will be shortly prepared to astound our country cousins with his sensational drama, The Aeronaut. A real balloon will be one of the features.—Prof. Cromwell's entertainment during the week at Smith and Nixon's Hall was well attended.—One or two of our local journals, in the absence of other sensations, attempted to create an excitement, 30th, by chronicling an attempt at suicide on the part of Lizzie Annandale, the contralto of the Abbott company. Sifted down the only basis for such rumor was occasioned by the artist who, suffering from hysteria, had taken an overdose of morphine, necessitating the services of a physician, who rendered the necessary relief.

ST. LOUIS.

Nov. 4.

Grand Opera House (John W. Norton, manager): The Rankins have drawn excellent houses, the Danites and '49 being as powerful drawing cards as ever. Emma Abbott's company open in Martha 6th, King for a Day 7th, Chimes of Normandy 8th (matinee). Lucia (evening), Rigoletto 9th, Sonnambula and "Miserere" from Il Trovatore 10th, Elixir of Love 11th.

Pope's Theatre (Charles R. Pope, manager): One of the greatest comic opera successes ever scored in St. Louis has been the production of Merry War, by the Thalia Theatre company, during the present week. Prices were raised to \$1.50 for parquette and parquette circle and corresponding all over the house; but the houses have been crowded nevertheless. Miss Raber, Mr. Klein, Max Lube and the other principals were very fine in all their work, and the piece was brilliantly costumed and mounted. Stanley's All Shook 5th.

Barlow, Wilson and Company, in an ordinary minstrel performance, with nothing very new, and plenty of old material, have met with only tolerable patronage at the Grand. The Boston Ideals the current week. The opening opera will be Fatinina, to be followed by Patience, Mascotte, Mathilde Philippa and Marie Stene are the principal prima donnas, and a new aspirant for operatic honors in the person of Mary Beebe.

The first night of the White Slaves at Hooley's was without doubt, the best of the week. There has been perceptible failing off during the remainder of the week. The outlook for the second week is dubious. 12th, George H. Adams' Humpty Dumpty.

Items: Emma Thursby is announced for two concerts, 13th and 23d.—Little Frank Farrell was here this week, making preparations for the production of Taken from Life.—The Elks held a meeting on Sunday night and elected officers for the ensuing week. Joseph Reock was elected Exalted Ruler.

The stage setting was up to the standard usual at this house. Minnie Muddern gave her new play, Fogg's Ferry, to a large and well-pleased audience on Monday. Next week, Wilbur Opera company.

Ford's Opera House (John T. Ford, proprietor): Louis and Alice Harrison were cordially received in their new venture, and business continued good throughout the week. The supporting company was exceptionally good. As a piece of character acting, P. A. Anderson's Giometti has never been excelled by anything of the kind seen here. Callender's Colored Minstrels this week. Next week, Taken from Life.

Monumental Theatre (James L. Kieran, manager): John L. Sullivan, pugilist, made his first appearance in this city this week, and with him a large company of sporting men and variety stars. Next week, Across the Atlantic combination.

Front Street Theatre (Dan A. Kelly, manager): Fanny Herring this week, in Little Buckshot, supported by the stock. Ohio: Fields and Leslie, Mr. and Mrs. Jerry Cohen, E. C. Edwards, Sadie De Marr and Billy Kennedy.

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COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager); Nick Roberts' Humpty Dumpty company opened Oct. 30, for one week, to crowded house.

Items: The Nick Roberts' Humpty Dumpty company made the extraordinary time of 18½ hours from Omaha to Denver, it being the quickest run ever made on the Union Pacific railroad.—H. E. Wheeler, the advance agent of the Farmer's Daughter combination, spent Sunday in this city.

CONNECTICUT.

DANBURY.

Opera House (J. S. Taylor, manager) Vokes Family opened season here Oct. 31 to small audience Belles of the Kitchen was the play. Boston Theatre company in The World 2d to large and well pleased audience. The company, with the exception of John T. Craven, as Mo Jewell, was far below that of last season.

Item: About one hundred of our theatre-goers went to South Norwalk by special train Oct. 30, to

THE NEW YORK MIRROR.

5

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Mankind was put on the boards in fine style, but did not draw. No need to tell you what a tedious play it is. The advance sales for Lights o' London promise good business for this week. Emma Abbott; 13th.

Ford's Opera House (John T. Ford, manager): The Mastodons did a fine week's business. The Harrisons, in Viva, this week. Callender's Minstrels, 18th.

Theatre Comique (T. E. Snelbaker, manager): The Necromancer drew so well last week that it is retained for this. The new specialty people are Kelly and Murphy, Gilmore Sisters, Minnie Kent, The Lorbeys, Mason and Lord, and Lottie Remington. Manager Snelbaker has had new folding-chairs placed in the entire auditorium. The election returns will be read from the stage.

Items: Friday evening last, a man stopped at Willard's and registered as E. McDonough, at the same time remarking that he was advance agent of the Lights o' London, and said he would have supper before going to his room. Later on W. H. Stickney arrived and said he was the agent. Mr. McDonough had disappeared after getting his supper. [This is an old dodge of Stickney's; the man boards with him.]

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): Armstrong Brothers Minstrels, 2d, to light business. Money Bags, under the management of H. V. Donnelly, 3d, 4th, with matinee 4th, to fair audiences. Madison Square Theatre company, in Professor, 10th and 11th.

AUGUSTA.

New Masonic Theatre (Lanford Cohen, manager): John A. Stevens, in Unknown, Oct. 30, to a large and appreciative audience, being called before the curtain repeatedly.

COLUMBUS.

Springer's Opera House (George J. Burrus, manager): John A. Stevens, 1st, to good house. Salsbury's Troubadours, 2d, to a large audience. The performance pleased greatly.

MACON.

Ralston Hall (Turpin and Ogden, manager): Salsbury's Troubadours opened 3d, for two nights, in Greenroom Fun, to a large house. Company and play good.

Arena: Barrett's Circus, 18th.

ROME.

Nevin Opera House (M. A. Nevin, manager): Ada Gray, in East Lynne, 1st, to fair house. Shannon and Lamb's Money Bags, 2d, to good house. Lizzie Fletcher's acting as Annie Webb, took the house by storm.

SAVANNAH.

Savannah Theatre (T. F. Johnston, manager): The only attraction this week is Charles E. Ford's Comic Opera company, who appeared for three nights and matinee, giving while here the following operas: Mascotte, 2d; Merry War, 2d; Olivette and Patience, 4th. They opened 2d, to a packed house, and gave an excellent performance. All the choice seats are taken for every night of their engagement. Mr. Ford has a much better company this season than last.

ILLINOIS.

ALTON.

City Hall (James MacNulty, manager): Hi Henry's Minstrels played to a crowded house 2d, in a good programme, well rendered. Draper's U. T. C. 10th.

Items: The New Orleans Jubilee Singers were in town 2d; but owing to some mistake on part of manager of troupe they were not billed to appear.—Phil H. Irving, business manager of Draper's U. T. C. company was in town Saturday last looking after the interest of his show.—S. Draper has temporarily left his company to go East and organize his 100 Wives company, which he proposes to place on the road during this month.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, manager): Week of Oct. 30, Ida Lewis was the star, supported by Whiteley's Dramatic company, to good houses.

Items: C. F. Brown has succeeded Charles E. Chapin, who goes with the Miln Burleigh company, as general agent of Whiteley's Dramatic company.—William Eversoll, formerly press agent Haverly's Mastodons, is at home resting for a short time.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Hi Henry's Minstrels Oct. 29; Rice Hooley's Minstrels 2d, Maid of Arran 3d and 4th—all to light receipts. Carrie Swain 9th. Gorman's Opera company 10th, Joseph Wheelock 17th.

Gaiety (John Long, manager): McGlone and McAvoy gave a good Irish sketch. Business dull.

FREIGHTON.

Wilcoxon's Opera House: Fay Templeton appeared Oct. 31, in Mascotte, highly pleasing a large and fashionable audience.

Item: The baggage of the Fay Templeton party was left at Beloit, but fortunately arrived here about an hour before the curtain rose.

JACKSONVILLE.

Opera House (F. C. Taylor manager): Oct. 30, Jubilee Singers to a very small house; 1st Atkinson's Jollities played to fair business. 2d, Buffalo Bill combination played to the largest crowd that has been in the opera house for a year.

LINCOLN.

Gillette's Opera House (G. W. Chatterton, manager): The Jollities to crowded house 2d. Fine company; pleased audience. The Jeannie Winston Opera company to good house 3d.

PEORIA.

New Grand Opera House: Rice and Hooley's Minstrels came Oct. 30, to fair business. Mary Anderson, 1st, to a full house. Baum's Maid of Arran, 4th, good.

Rouse's Opera Hall: Harris' Comedy company Oct. 30, to light business. John A. Stevens' Comic Opera company, 4th; fair.

Items: F. E. Piper was requested by the management to tender his resignation as manager of the Grand Opera House. His successor has not yet been appointed.—Gus R. Dubois, for a long time past connected with the Adelphi Theatre, died at his home in this city, after lingering illness.—The many friends of George Gable, manager of the Academy of Music, will be pained to hear of his death, which occurred at the residence of his brother, John Gable, manager of the Adelphi, which he disposed of to his brother. He then leased the old Academy of Music, which was easily managed by him up to the time of his death.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Miln Burleigh company came Oct. 27 and 28. Opened with Hamlet, Miln in the title role. His interpretation

was fine. Col. Burleigh made a very good ghost. Othello the second night. Burleigh as the Moor and Miln as Iago. Neither of these parts have been acted so badly in Springfield before. Business both nights was light. Buffalo Bill and company appeared 1st, to a large audience, and pleased the gallery gods. Mary Anderson played Juliet to a very large house 2d.

INDIANA.

BRAZIL.

Turner's Hall (Abe Turner, manager): The Pathfinders in Scraps, Oct. 28, to big business. Agnes Wallace Villa 10th and 11th.

GREENCASTLE.

Hanneman's Opera House (Brattin and Blake, managers): Baum's Maid of Arran company gave a truly good performance to a large house Oct. 31.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Strakosch's Opera company gave three nights of opera, Oct. 30, 31 and 1st. Zelma Seguin-Wallace was the prima donna, and her singing deserved much praise. Monday night Carmen was given, and Finatina, Bohemian Girl and Fra Diavolo followed. Business very good at popular prices. Buffalo Bill filled the house the last three nights of the week.

English's Opera House (Will E. English, proprietor): Kate Clexon 2d will be here the first three nights of this week, and will be followed by Harry McAuley.

Zoo Theatre (Gilmore and Whalen, proprietors): The usual good business has ruled the past week. The strong attraction this week will be a burlesque on the opera Fatina.

Items: Interest now centres on the election, and the theatres suffer in consequence.

—Will E. English's chances for going to Congress continue very good, and your correspondent hopes to send a telegram Tuesday night announcing his election.—The statement by a city paper that the local lodge of Elks was a political institution, run in the interests of Will E. English, called forth a vigorous denial from the brethren, and a retraction followed.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): Salsbury's Troubadours opened 3d, for two nights, in Greenroom Fun, to a large house. Company and play good.

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KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Whiteley's Hidden Hand company played Oct. 26 to fair business; company good. Dowling's Nobody's Claim combination played 27th and 28th to fair business only. Hess' Opera company played Chimes of Normandy, 2d, to big business. Fred B. Warde 8th and 9th.

KENTUCKY.

HOPKINSVILLE.

Opera House (A. D. Rogers, manager): 1st, Jeannie Winston Comic Opera company to fair business in Twelve Jolly Bachelors; a bright and sparkling opera. Report their business as having been excellent since beginning of the season.

Fire: On night of Oct. 25 a very destructive fire raged in our city burning to the ground seven blocks of buildings. Loss about \$300,000. At one time our opera house was in great danger; but fortunately the fire was fought from it and the building saved. Its proprietor, Mr. Holland, in his energetic efforts to save the property of others from their burning buildings, sustained severe bruises and burns from falling wall that buried him; but by the heroic efforts of friend and a colored man, he was rescued from under the burning mass, and just in time to escape another falling wall that would have buried him under ten feet of brick and timber. Mr. Holland is confined to his room by his injuries, but will be upon the street again.

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MISSOURI.

ST. JOSEPH.

Whiteley's Hidden Hand company Oct. 27 and 28 to fair business. The Hess Opera company presented the following to good business: 31st, Martha; 1st, matinee, Chimes of Normandy; evening, Maritana. Old Shipmates, 13th, 14th; Little Corinne's Merrymakers 17th, 18th.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Bon Maginley's Square Man company came Oct. 28 and 30, to only light business both nights. Katie Putnam company appeared 1st and 2d, in Lena, the Madcap, and Child of the Regiment, to good houses both nights.

Items: Academy of Music: Margaret Mather has filled the house during the week with good audiences and has delighted all. Romeo and Juliet Oct. 30 and 31, Lady of Lyons 1st and 2d, Leah the Forsaken 3d and 4th, States Attorney 6th and 7th, The Square Man 9th, 10th and 11th, Briggs' Boston Opera company 13th and 14th.

WALTHAM.

ST. PAUL.

Music Hall (R. B. Foster, manager): H. K. Keane Oct. 31, in Rip Van Winkle, to small house. Kellogg Concert company, assisted by Park Instrumental Quintette, 2d, to large audience. This was the first entertainment of the

The Usher.



*In Ushering
Mend him who can! The ladies call him, sweet.
—Love's LABOR'S LOST.*

A letter from Edwin Price informs me that Fanny Davenport's success at Brighton, England, was great. She played there a fortnight ago. Fashionable London seeks the pure air of its favorite watering-place during the month of October, so the enthusiasm of the audiences in the latter town is equivalent, in some measure, to a reversal of the unkind judgment accorded Fanny in the British metropolis.

Meeting Steele Mackaye the other day, I asked after his new theatre. "My plans are matured," said he. "The designs and capital are ready; but the site is not. I have got my eye on several locations, anyone of which would suit the purpose well enough; but the spot I am really anxious to buy will be hard to get. The owners are not anxious to sell; but I am pretty certain to get it before long. Have a little patience and you will find a model theatre springing up at an early date." Mackaye was always considered a dreamer until he projected and opened the Madison Square, when people found that his schemes were not all visionary. He has the rare faculty of reconciling the improbable with the actual, and the new venture, which will include all the wonderful inventions and improvements he has been perfecting in his workshop, is entitled to the encouragement and good wishes of everybody theatrically inclined.

I met John Gilbert last Saturday going into Wallack's to draw his salary. The veteran looks as pale and hearty as ever, no traces of the recent illness being apparent in his robust form and rosy complexion. We shall see him at his old post again before Christmas, if all goes well till then.

Last week Wallack's company met and took decisive action against the plan to bundle them all off unceremoniously to the one-night stands of New England in order to clear the stage of the home establishment for Langtry and her train. The result was the forwarding of a round robin to the manager respectfully requesting a separate and distinct addition to the salary of each and every signer sufficient to cover their hotel expenses on the road, which they ambiguously termed an "excess." Rose Coghlan, Effie Germon, Herbert Kelcey, Billy Elton and William Herbert were among those that put their autographs to the document. When the Governor received it he got very mad; not so much at the demand for extra pay as at what he called "organized resistance." However, he did the handsome thing, which he needn't have done unless he wanted to, because his actors' contracts called for no such provision, and the party started out singing songs of victory and rejoicing in other more or less inappropriate ways. After all is said and done, the Governor isn't half so ugly as he paints himself. I don't know of another manager who would have acceded to such a request. Wallack certainly is generous to a fault—too generous sometimes, as in the present case, for his own good.

To-day a breakfast will be given to Charles Wyndham at the Hotel Dam. Invitations have been sent to leading members of the bench, bar and stage, and to prominent society people and journalists. The event promises to be unusually pleasant. It is a graceful compliment from an American manager to an English actor, Mr. A. M. Palmer being the giver of the entertainment.

On Saturday night, during the scene in the bird fancier's shop in *The Romany Rye*, the occupants of the orchestra stalls noticed that Gertie Heckett's white underskirt was gradually slipping down. Everybody who has seen this sort of an accident on the stage will understand what a horrible fascination it has for the audience. The women always titter, but the men want to stand up and tell the luckless actress what is the matter or to send around to Mr. Prompter with a polite request to call the lady off for a moment. On the occasion of which I speak, there was an awful hush over the auditorium as the snowy starched garment descended inch by inch below the bottom of Miss Heckett's dress. The suspense did not last long. Gertie discovered the disarrangement of her toilette, but did not lose her composure.

She went up stage, faced about so that her back was turned away from the audience, and coolly proceeded to adjust the recreant article of underwear by the hitching-up process I believe ladies in private life usually resort to under such circumstances. After a pin had been deftly inserted Gertie came down stage again, meeting with a round of applause that proceeded from every part of the house. She had prevented a disagreeable feminine catastrophe calmly and without the slightest approach to immodesty, and the spectators were well pleased thereby. While sharing in their admiration, I should advise this actress and every other one to take exceptional precautions against accidents of a similar nature. An insecure button or an unskillfully manipulated pin is apt to cause extreme embarrassment.

I met Mr. Moore, Wyndham's representative, looking over an A B C guide late Saturday night. "What are you searching for?" I asked. "A place to take the company to where they may pass Sunday," he replied. "Do you know of such a place?" I tried to think of one and couldn't, and Moore having unsuccessfully explored the A B C, gave up the idea of an excursion. At this season of the year, when the air is more bracing and Nature is clothed in her most brilliant garb, it is impossible to take a pleasure trip on Sunday to anywhere out of New York. Our suburban resorts are none too attractive at best; but it seems singular that one can't get to them at the pleasantest time of the year.

In a few nights the new club, of which I spoke not long ago, will have a preliminary dinner and meeting at Martinelli's, for the purpose of organization. Thirty or forty leading actors, dramatists, musicians, journalists, singers and men-about-town will be in attendance. The idea has taken like measles, for a club which has not the small snobbishness of The Lambs, the cheapness of the Lotos, the politics of the Union League, Manhattan and University, or the gambling propensities of the Union, is exactly what is wanted. The new-born will be exclusive, but at the same time open to every man who is entitled to the benefits of such an institution. Here's a hearty health to its success, in which everybody ought to join!

I hear that a *Times* reporter created a flutter among the fair sisters of Sorosis at their monthly Delmonico lunch, which took place Monday afternoon. The ladies were just seated at table and enjoying their comfortable snack when a clock repairer was ushered in, who began operations at once on a clock. Jennie June (Mrs. Croly) recognized in the workman a member of Mr. Ford's repertory staff. The ladies all screamed shrilly, and waiters were called up to bounce out the venturesome scribe who had attempted to enter the holy of holies where feet of horrid man are not allowed to tread. The Sorosis guard themselves from male intrusion as zealously as if they all belonged to a seraglio. The *Times* wretch of course had hoped in the guise of a workman to busy himself around the banquet hall until the meeting was over, so that he might report the secret sayings and doings of this band of American Amazons, and thus achieve a hitherto unaccomplished "beat." But you see he didn't do anything of the sort.

At the request of a gentleman who played a part in a muscular scene which occurred behind the curtain of one of our theatres on Monday night, no description of it is published in this week's *MIRROR*. The episode is of not the slightest importance to the profession generally, and I am very happy to defer to the gentleman's wishes. The personal disagreements of actors concern the public only when they are thrust disagreeably upon the notice of an audience. The unpleasantness in question happened entirely without the knowledge of the people in front, so it has no public significance whatever.

The break-up of the Barton Opera company in Baltimore, the other day, was most disastrous to all concerned. Barton has lost everything. He tried hard, I am informed, to carry the troupe a little further, but failed, which may be the best thing for him, as he had a large salary list and nothing in his repertoire that had drawing power. Broolini and Laurent lose three weeks salary. Ed Temple is out of pocket two weeks' hire and thinks he'll go back to England, as there is no prospect of getting another engagement. Barton paid hotel bills and got the people all back to New York. He feels badly cut up over the affair.

Barton was considered a solid manager when he was associated with William Colley a year ago. Where has all his money gone?

—Mark Gray, who some months ago endeavored to assassinate Edwin Booth, and was arrested and imprisoned, is now free. He was sent to the Elgin, Ill., asylum for the insane, but was discharged on Saturday last as perfectly cured. This crank should be watched when Mr. Booth returns next May.

TELEGRAPHIC NEWS.



FLASHED TO US FROM EVERYWHERE.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Nov. 8.—Haverly's English Opera company opened Monday evening at Haverly's to a crowded audience. Any one who has never seen Strauss' attractive opera, *The Merry War*, except as presented by the company named, will form a very false idea of the merits of the work. Richard Golden, as the Marquis, is most entertaining; but the company is certainly conspicuous for its lack of dramatic and musical ability, and as well for the poverty of its voices. At the close of the second act two thirds of the people present took their departure.

Annie Pixley is drawing fair audiences. The humor of *Zara* is forced and poor. Donald Harold, who enacts the role of Pope, shares the laurels with the star. *Zara* would suit Lotta far better than Pixley.

Willie Edouin's Sparks are having large houses at the Arch. Edouin is amusing as the photographer; but cannot efface the clever performance of John A. Mackay or his predecessor, Jacques Kruger.

M. B. Curtis, in *Sam'l of Posen*, at the Opera House, opened to an immense house. At the Lyceum, *The Queen's Lace Handkerchief* is a great hit; large audiences nightly.

Josephine Gallmeyer is again afflicted with sore throat, and will not appear until to-night. There was a large audience on Monday night.

The part of Erasmus Pope, in *Zara*, was written in for Donald Harold. It is lucky it was, as without him Miss Pixley would have both too much and too little in *Zara*. Every one will be glad to welcome M'liss.

A Welcome for Geistinger.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Nov. 8.—Baker and Farron opened to fine house at the Academy, Max Muller being the attraction. Same bill last night to good audience.

Large sale of seats for Geistinger, who appears 10th and 11th. Large house, in the upper part, greeted Joseph Murphy in *Kerry Gow* at the Grand on Monday, and no reason for complaint at attendance last night.

Business continues good at the Museum, the attraction being the Hotchkin children, who are in their fourth week.

An Opera House Sold.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Nov. 8.—Collier's Lights' London opened at National to a fine house. The audience were well pleased. Mrs. Annie Yeamans made a great hit.

The Harrisons, in *Viva*, at Ford's, to full house. Business promises fairly, considering the fact that it is election week, and some 8,000 "citizens" have gone away to vote.

Ford's Opera House was sold yesterday at auction for \$55,100, the owner, Mrs. M. A. Byrnes, being the highest bidder. The encumbrances were about \$30,000.

Minnie Hauk Complimented.

[BY TELEGRAPH TO THE MIRROR.]

LOUISVILLE, Nov. 8.—The Strakosch Opera company opened on Monday night to a \$1,600 house. Minnie Hauk was given a flattering reception, receiving an elegant floral gift.

Pacific Coast Items.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Nov. 8.—The White Slave is doing well. Popular prices have apparently made the Grand Opera House a success under the new management.

The Bert Palmer Union Square company has returned from Oregon. Business was good. The company now starts for the interior.

The Last Sensation.

[BY TELEGRAPH TO THE MIRROR.]

PORTLAND, Me., Nov. 8.—Washburn's Last Sensation disbanded here. Bad business all along the road. Mr. Washburn, the manager, is in precarious health.

Maude Granger appeared in *The Planter's Wife* to a large house on Saturday. Miss Granger has lost none of her attractiveness as an actress, and her performance was very well received.

Down East.

[BY TELEGRAPH TO THE MIRROR.]

BANGOR, Nov. 8.—Hazel Kirke was presented to a packed house on Monday night. Over \$600.

A Wet Day in Detroit.

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, Nov. 8.—The week opened with rain. The Davene Allied Attractions, at the Park, had the only large house. The Rooney had a good house at the Detroit. Hazel Kirke, at Whitney's, and Kellogg-Brignoli drew only fair. Last night the attendance was large at all the houses, es-

specially Whitney's. Hazel Kirke was finely rendered.

Away Down South.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, Nov. 8.—The French Opera House opened on Monday night with *La Juive*. The opera was an immense success. *La Belle Russe* is a popular success at the St. Charles. John A. Stevens is crowding the Academy with Unknowns.

proposition with ridicule, and inferred that he was representing the author. I wired off to the manager that I am willing to go with the author, Mr. Pettit, and he declined treating for the piece some months previous because Thomas B. McDonough was in negotiation with him for producing it on mutual terms. Finding it open to competition, I acceded to Tompkins' proposition to cable the author and offer \$200, which was before its production in London.

"Going to New York on December 27, I learned that it had been disposed of to H. T. French for £1,000. This naturally caused me, since I had heard nothing from Tompkins, to conclude that his negotiations had proved futile, and I supposed it was sold. But on the 1st of January, some question arising, I concluded to satisfy myself, whether it had been produced, and with what success. I cabled on the 3d of January, in the morning, which resulted in my becoming the owner on the night of the 3d, though not positively known to me before the morning of the 4th. On the evening of the 3d I received a telegram from Tompkins saying he could buy the play for £1,800, and what he should do. Being ignorant of the fact that I was already the owner of the play, I replied to Tompkins that if he could get it for that I would take either one-half, two-thirds, or three-fourths. Two days afterward Tompkins received a reply that he was too late. That is all."

Manager Mortimer's Star.

[BY TELEGRAPH TO THE MIRROR.]

WILKES-BARRE, Pa., Nov. 8.—Roland Reed made such a big hit in *Cheek* on Monday night that arrangements have been made for his return next month.

Squatters in Rhode Island.

[BY TELEGRAPH TO THE MIRROR.]

NEWPORT, Nov. 8.—Harrigan and Hart's famous play, *Squatter Sovereignty*, was produced at Bull's Opera House, on Monday night, to an audience that strained the capacity of the building. The receipts were about \$600.

Carrying the News to Georgia.

[BY TELEGRAPH TO THE MIRROR.]

AUGUSTA, Nov. 8.—Salisbury's Troubadours had a \$700 house at the Masonic on election night. There was great enthusiasm over the returns read by the manager.

A Big House in a Small Town.

[BY TELEGRAPH TO THE MIRROR.]

FORT MADISON, Ia., Nov. 8.—Whiteley's Hidden Hand company played Monday night to the biggest house of the season.

Rhea Cancels a Week.

[BY TELEGRAPH TO THE MIRROR.]

TORONTO, Nov. 8.—Rhea has cancelled the week of 18th at the Grand. Manager Chase wanted to raise the prices; but Local Manager Shephard refused point blank. The Leavitt-Pastor company opened last night to a large house. The Manchester and Jennings company is at the Royal and having good business.

Enthusiastic Over Geistinger.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Nov. 8.—The German element turned out strong on Monday night to greet Geistinger at the Leland. Boccaccio was produced. The enthusiasm was spontaneous, and the star will not soon forget the welcome she received in Albany. Last night Fati-nitsa was the bill. Altogether this company gives the best performance of comic opera we have had in a long time.

The Vokes Family are giving us, at Tweddle Opera House, *Bellies of the Kitchen and Truly Rural*. Attendance is large.

Officer Plageman's Benefit.

[BY TELEGRAPH TO THE MIRROR.]

SPRINGFIELD, O., Nov. 8.—Joseph Plageman, officer of the house, who was seriously injured by roughs while trying to quell a disturbance at the Grand, was given a benefit by the Alice Oates company. The receipts were \$902.

Carrie Swain has made a great hit here in *Cad the Tomboy*. Calls after each act.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

SALT LAKE, Nov. 8.—Frank Mayo played Davy Crockett to the largest audience ever gathered in Walker's Opera House. Standing room at 7:30. No money taken after eight o'clock.

D. BANKS MCKENZIE.

TOMBSTONE, A. T., Nov. 8.—The *Epiphany* on Mordaunt's Old Shipmates in Tombstone was eulogistic. There was no funeral, however.

JOHN M. BURKE.

HOPKINSVILLE, Ky., Nov. 8.—Several dramatic papers last week stated that our new Opera House was burned in the fire of Oct. 25. This was not true; the house was not even injured.

A. D. ROYERS, Manager.

BAY CITY, Mich., Nov. 8.—Crowded houses here and at E. Saginaw greeted the return of *Only a Farmer's Daughter* (Agnes Herndon). Great enthusiasm, amounting to an ovation.

C. R. GARDNER.

Colville's Side of It.

Mr. Samuel Colville was interviewed for THE MIRROR by Frank Farrell, in Cincinnati, in regard to the Tompkins injunction suit to restrain him from entering into any new contracts for producing *Taken from Life*, which restraining order was issued last week by Judge Barrett, of the New York Supreme Court, *pendente lite*. Mr. Colville said:

"The Court has only my correspondence, and neither the Court nor my lawyers understand this matter correctly. I will give you a plain statement of the whole course of dealing in the matter. I happened to be in Boston about the 26th of December, when I saw Tompkins, who proposed to sell me a piece by the author of *The World*, entitled *Taken from Life*, and the attendance was large at all the houses, especially Whitney's. Hazel Kirke was finely rendered.

proposition with ridicule, and inferred that he was representing the author. I wired off to the manager that I am willing to go with the author, Mr. Pettit, and he declined treating for the piece some months previous because Thomas

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Marie Geistinger's Opera company; 27th, 28th and 29th, Salvinis.

The Adelphi (Joe Lang, manager): Manchester and Jennings, week Oct. 30, to large audiences; 6th, a strong olio company, including Charley Howard and the Suydam Brothers.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): William Stafford in Merchant of Venice Oct. 31 to fair house. The Boston Juvenile Comic Opera company gave Olivette 3d. Patience 4th, and matinee.

Item: The ticket box belonging to the William Stafford combination was broken open, and about seventy-five tickets extracted. They were offered for sale on the streets as low as fifteen cents apiece.

ELMIRA.

Opera House (W. E. Bardwell, manager): Maffitt and Bartholomew's company gave a pantomime performance, 2d, to fair house. The Night Owl, an amusing pantomime, formerly played by this company as an afterpiece, will be altered so as to fill the programme for the entire evening. Booked; Januscheck, 9th.

HARLEM.

Mount Morris Theatre (Hamilton and Chandler, proprietors): Minnie Palmer appeared Monday night last, before a full house, as Tina, in My Sweetheart. The play has been decided improved since its last representation in this city and presents now a decidedly enjoyable entertainment. Minnie is as chic and interesting as ever. Manager Rogers is to be complimented on the care he is taking of the little woman. Under his able management she has become one of the fixed stars. 18th and 19th, Aldrich and Parslow in My Partner. 16th, 17th, 18th and Saturday matinee. Wm. J. Scanlon in Bartley Campbell's great success, Friend and Foe.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Holman Opera company, Oct. 28, in Bells of Corneville. Matinee, Pinafore. Both performances well attended. Jumbo Davis, 2d, to good business. William Stafford, 3d, in The Merchant of Venice, to light house. The company deserved better. Rogers' Sweetheart, Minnie Palmer, 10th.

HORNELLVILLE.

Opera House (S. E. Shattuck, manager): Jumbo Davis played last night to standing room only. The largest house for years.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Madison Square company, in Professor, Oct. 30, to good house. J. O. Barrows, as the Professor, and May Woolcott, as Daisy Brown scored immense hits. The Irish American, 4th, to poor business. Billed: Jumbo Davis, 7th; Baker and Farron, 11th.

KINGSTON.

Music Hall (W. H. Freer, manager): Daisy Markoe played Chiquita, or the Wild Flower of Mexico, 4th, to a small house. The play is a very weak one; Daisy is weaker, and the prospect for a successful season is the weakest we have known for some time. Such barnstormers as these should confine themselves to small towns. The play is advertised as a companion piece to M'lis. If this is the case, M'lis has an awful bad companion and should shake her. Litta Concert company 18th.

Item: Manager Freer is having built a commodious ticket and business office. This is a great improvement upon the old one, which was barely large enough for one person. Professionals can find a file of all the dramatic papers at Music Hall.

OWENSBURG.

Academy of Music (W. B. Phelps, manager): Joseph Murphy packed the house, 1st, and gave immediate satisfaction. Shamrock was the play. Wilbur Opera company drew well 3d, in The Mascotte and made a fine impression. Aldrich and Parslow, in My Partner, 16th; Madison Square Theatre company, in Hazel Kirke, 22d.

PONDOUT.

Sampson Opera House (Phil Sampson, proprietor): Hyde and Behman's Two Johns combination came 1st to a large house. The company is, without exception, the finest of its kind that has appeared here this season. Daisy Markoe managed to draw enough money 3d to pay half rent and bill posters, which was very lucky for Daisy. Fannie Louise Buckingham, in Mazeppa, 8th and 9th; Mitchell's Pleasure Party, 10th; Daisy Ramand, 13th; Irish American, 18th; Gilmore's Band, 17th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutpford, manager): The Wilbur Opera company appeared in Olivette Oct. 30 and the Mascotte 31st and 1st to fine houses. Geistinger, 10th and 11th. J. K. Emmet, 13th, week.

Grand Opera House (P. H. Lehman, manager): Collier's Lights of London did a big business during the week ending 4th. Harry Webber, 9th. Leavitt and Fostor's combination, 10th. Manchester and Jennings' specialty company, 11th.

Musum (G. N. Hotchkiss, proprietor): The Hotchkiss Family drew large audiences the past week. Entertainment deserves commendation.

SYRACUSE.

Wieting Opera House (P. H. Lehman, manager): The past week at this house has been productive of nothing especially good theatrically, though, considering the attractions offered business has been very fair. Leavitt's Gigantean Minstrels appeared Oct. 30 for one night, to good business, and were followed 31st and 1st by Maffitt and Bartholomew's Pantomime troupe. I really can't pass over the attraction without saying a word. One or two of the transformation scenes were arranged in a very unique manner; but aside from this more wretched and commonplace entertainment would be hard to imagine. Everything was of the cheapest, the ballet girls were of the oldest, the music and costumes of the poorest. After the first act one-half of the audience left in disgust. For small country towns they will do very well, but let them give large cities a wide range. Joseph Murphy and his troupe followed 3d and 4th, appearing in the time worn Kerry Gow and Shaun Ruse, to the usual large audiences. The Leavitt-Fostor troupe held the boards, 11th, for one night only.

Grand Opera House (E. J. Watson, manager): Things have been a little dull here the past week, though better things are in

store. The fun begins 9th, when the Marie Geistinger Opera troupe will give us Boe Caccio for the first time. Following 10th and 11th, comes the Harry Meredith combination in Ranch 10.

Items: The Geistinger Opera troupe were originally billed for Wieting Opera House, but by some arrangement which no fellow can find out they cancelled their date and went over to the Grand. It is said litigation will result.—Salvinis will appear 25th for one night only.—A large number of personal friends of Mr. Abbey in this city, have expressed to him by letter and telegram their heartfelt sympathy at his loss. A number of Syracuseans attended the Langtry opening in Ranch 10.

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Bridgeport, Ct., 9; Meriden, 10; New Britain, 11; Bristol, 13; Naugatuck, 14; New Haven, 15; Norwicht, 16.

FAT TEMPLETON OPERA Co.: Galesburg, Ill., 9; Peoria, 10, 11; Ottawa, 13; Streator, 14; Dixon, 15; Clinton, 16; Rockford, 17; Chicago, 20, week.

FRANK MAYO: Salt Lake, 6, 7, 8, 9; Ogden, 10; Evanston, 11; Laramie, 13; Cheyenne, 14; Omaha, 15, 16, 17.

FRAN FRAYNE: Cleveland, 6.

FLORENCE: New York City, Sept. 23, four weeks.

F. B. WARDE: Leavenworth, Kas., 8, 9; Sedalia, Mo., 10; Moberly, 11; Little Rock, Ark., 13, 14, 15; Helena, 16, 17, 18.

FRANK MORDAUNT (Old Shipmates): Santa Fe, N. M., 8, 9; Las Vegas, 10; Trinidad, 11; Emporia, Kas., 13; Jefferson City, Mo., 14; Topeka, Kas., 15, 16, 17; Ft. Scott, 18.

FORD'S COMIC OPERA CO.: Savannah, Ga., 9; Augusta, 10, 11; Atlanta, 13, 14; Selma, 15; Montgomery, 16, 17, 18; New Orleans, 19, week.

GEORGE S. KNIGHT: Williamsburg, 6, week; Norwalk, Ct., 13; Danbury, 14; Waterbury, 15; New Britain, 16; Willimantic, 17; New Haven, 18; Taunton, Mass., 20; New Bedford, 21; Providence, 22, 23, 24, 25.

GOODWIN AND THORNE'S BLACK FLAG: Brooklyn, 6.

GERMANIA THEATRE CO.: New York, 6.

GRAU'S PHILA. CHURCH CHOIR OPERA CO.: Montreal, 13, 14, 15, 16.

GORMAN'S CHURCH CHOIR CO.: Lafayette, Ind., 9; Danville, 11, 10; Terre Haute, Ind., 11; Indianapolis, 13, 14, 15.

GALLEY SLAVE (Frank Evans): Marblehead, Mass., 9; Salem, 10; Lynn, 11; Biddeford, 13; Bangor, Me., 14; Augusta, 15; Lewiston, 16; Portland, 17; Manchester, N. H., 18.

GUS WILLIAMS (One of the Finest): New Haven, 9; Hartford, 10; Springfield, 11; Providence, 13, week.

HERNE'S HEARTS OF OAK: Charlotte, N. C., 9; Greenville, S. C., 10; Charleston, 13, 14; Savannah, 15; Augusta, 16.

HOLMAN OPERA CO.: Fostoria, O., 9; Fremont, 10; Sandusky, 11.

HORWICH'S HIBERNICA: Ticonderoga, N. Y., 9; Whitehall, 10; Glen Falls, 11.

HARRY MEREDITH'S RANCH: Auburn, N. Y., 13, 14; Towanda, 15; Hornellsville, 17.

HARRY MINER'S COMEDY COMB.: Chicago, 6, week; Detroit, 13, week; open week; Buffalo, 27, week.

HASWIN-STEPHANY CO. (Oudarde): Escanaba, Mich., 9, 10, 11; Neoguana, 13, 14; Ishpeming, 15, 16; Marquette, 17, 18; Haughton, 20, 21; Hancock, 22, 23; Calumet, 24, 25.

HARTZ THE MAGICIAN: Columbus, O., 6, week; Delaware, 13, 14, 15.

HARRY WEBER'S NIP AND TUCK CO.: Syracuse, N. Y., 13; Cortland, 14; Owego, 15; Binghamton, 16.

HARRIS (Louis and Alice): Washington, 6, week; Pittsburgh, 13, week; Cleveland, 20, week.

Hi HENRY'S MINSTRELS: Boonville, Mo., 10; Sedalia, 11; Warrensburg, 13; Independence, 14.

HAWEY'S WORLD CO.: Wabash, Ind., 9; Elkhart, 10; Coldwater, Mich., 11.

HANLONS: Wheeling, W. Va., 8, 9; Zanesville, O., 10, 11; Cleveland, 13, week; Baltimore, 20, week; Washington, 27, week.

HAYERLY'S MASTODONS: Jersey City, 9, 10, 11; Williamsburg, 13, week.

HARRIS COMEDY CO. (Charles Fostelle): Oshkosh, Wis., 9; Fond du Lac, 10; Portage, 11; Eau Claire, 13; Chippewa Falls, 15, Minn., 14; Stillwater, 15.

HERMANN: Baltimore, 6, week; New York City, 13, week.

J. K. EMMET: Buffalo, 6, week.

JOSEPH JEFFERSON: Boston, 6, week; Brooklyn, 13, week.

JAMES O'NEILL: Nashville, 9, 10, 11; St. Louis, 12, week; Terre Haute, Ind., 10; Joseph's WHEELHOUSE: Paris, Tex., 9; Texarkana, 10; Little Rock, 11.

JOSEPH MURPHY: Lockport, N. Y., 9; Erie, Pa., 10, 11; Oil City, 13; Jamestown, N. Y., 14; Olean, 15; Bolivar, 16; Bradford, Pa., 17, 18; Buffalo, 20, week.

JOHN T. RAYMOND: Cincinnati, 6, week.

JANAUSSCHEK: Elmira, N. Y., 9; Williamsport, Pa., 10; Philadelphia, 13, week; New York City, 20, week.

JOHN McCULLOUGH: Pittsburgh, 6, week; New York City, 13, week.

JOHN A. STEVENS: New Orleans, 6, week; Galveston, Texas, 13, 14; Houston, 15; Brenham, 16; Austin, 17, 18; Dallas, 20, 21; Sherman, 22; Gainesville, 23; Denison, 24; St. Louis, 26, week.

JULIA A. HUNT (Florinel): Chicago, 6, week.

JOHN DILLON: Eau Claire, Wis., 9; Chippewa Falls, 10; Black River, 11; Lacrosse, 13; Wabona, 14; Sparta, 15; Grand Rapids, 16.

KATHERINE ROGERS: Canton, O., 9; Wheeling, W. Va., 10, 11.

KATE CLAXTON: Crawfordsville, Ind., 9; Decatur, 10, 11; Lincoln, 11, 13; Peoria, 14; Springfield, 15; Jacksonville, 16; Hannibal, Mo., 17; Quincy, Ill., 18; St. Louis, 20, week.

KATIE PUTNAM: Beatrice, Neb., 9, 10; Fairbury, 11, 13; Grand Island, 15; Kearney, 16, 17.

KENDALL COMB.: Grand Island, Neb., 6, week; Hastings, 13, 14; Lincoln, 16, 17, 18.

KITTE RHODES COMB.: Niles, Mich., 6, week; E. Liverpool, 13, week.

KIRALY'S AROUND THE WORLD: Toronto, Detroit, 9, 10, 11; Chicago, 13, two weeks; St. Louis, 27, week.

KIRALY'S BLACK CROOK: Brooklyn, 6, week; New York, 13, three weeks.

LA BELLE RUSSE (Jeffreys Lewis): Houston, 8, 9; Galveston, 10, 11; New Orleans, 13, week.

LAWRENCE BARRETT: Chicago, 6, two weeks.

LEAVITT PASTOR VARIETY COMB.: Hamilton, Ont., 9; Rochester, 10; Syracuse, 11; Boston, 13, week.

LEAVITT'S ALL STAR SPECIALTY CO.: Louisville, 6, week; Cincinnati, 13, week.

LEAVITT'S GIGANTEAN MINSTRELS: Pottsville, Pa., 9; Harrisburg, 10; Altoona, 11; Pittsburg, 13, 14; Wheeling, W. Va., 16; Zanesville, 17, 18; Springfield, 18.

LEAVITT'S RENT SYLVESTER CO.: Chicago, 6, week; Muskegon, Mich., 13; Grand Rapids, 14.

LOTTA: Boston, 6.

LINGARDS: Resting.

MARGARET MATHER: Lacrosse, Wis., 10, 11; Milwaukee, 13, 14, 15; Detroit, 16, 17, 18; Cleveland, 20, week; Pittsburgh, 27, week.

MAGGIE MITCHELL: New York City, this week.

MARY ANDERSON: Louisville, 6, week; Cincinnati, 13, week.

MCKEE RANKIN: Cincinnati, 6, week; open week; Chicago, 20, two weeks.

MILTON NOBLES: Chenoa, W. T., 8, 9; Ft. Collins, 10; Boulder, 11; Denver, 13, week.

MAUDE GRANGER: Providence, 13, 14, 15, 16; Mestayer's TOURISTS: New York City, 6.

week; Fall River, Mass., 13; Taunton, 14; New Bedford, 15; Providence, 16, 17, 18.

MINNIE MADDEN: Baltimore, 6; Columbia, Pa., 13; Harrisburg, 14; Williamsport, 15; Danville, 16; Allentown, 17; Reading, 18; Lebanon, 20; Wilmington, Del., 21; Bethlehem, 22; Scranton, 23.

MRS. LANGTRY: New York City, Nov. 6, four weeks; Boston, Dec. 4, two weeks.

MARION ELMORE (Chicago): Memphis, 9, 10, 11; Marshall, Tex., 13; Palestine, 14; Galveston, 15, 16; Houston, 17, 18; New Orleans, 20, week.

MITCHELL'S PLEASURE PARTY: Boston, Nov. 6, week.

METEORS: New York City, Nov. 6, week; Brooklyn, 13, week; Philadelphia, 20, week.

MANCHESTER AND JENNINGS CO.: Hamilton, Ont., 9; Brantford, 10; Rochester, N. Y., 11; Albany, 13, week; Providence, R. I., 20, week.

MAY WHEELER: Springfield, Mo., 6, week; Pierce City, 13, 14; Carthage, 15, 16, 17, 18; Joplin, 20, week.

M. B. CURTIS (Sam'l of Posen): Philadelphia, 9, week; Baltimore, 13, week.

MADISON SQUARE (Esmeralda): C. A. Schroeder, mgr.; Dunkirk, N. Y., 9; Painesville, O., 10; Ashtabula, 11; Warren, 13; Niles, 14; New Lisbon, 15; Salem, 16; Alliance, 17; Massillon, 18.

MADISON SQUARE (Professor): W. H. Bishop, mgr.; Albion, N. Y., 9; St. Catharines, Ont., 10; Batavia, 11; Corry, Pa., 13; Meadville, 14; Sharon, 15; Greenville, 16; Mercer, 17; Oil City, 18.

MADISON SQUARE (Esmeralda): C. A. Haslam, mgr.; Davenport, Ia., 9; Muscatine, 10; Burlington, 11.

MADISON SQUARE (Hazel Kirke): E. M. Roberts, mgr.; Toronto, Ont., 9, 10; Hamilton, 11; Buffalo, 13, 14, 15; Elmira, 16; Rochester, 17, 18.

MADISON SQUARE (Esmeralda): H. Rockwood, mgr.; New Haven, Ct., 9; Waterbury 10; Bridgeport, 11; Brooklyn, 13, week.

MADISON SQUARE (Hazel Kirke): F. L. Bixby, mgr.; Bath, Me., 9; Lewiston, 10; Haverhill, Mass., 11; Nashua, N. H., 13; Marlboro, Mass., 14; Clinton, 15; Fitchburg, 16; Greenfield, 17; Brattleboro, Vt., 18.

MADISON SQUARE (Hazel Kirke): A. Bouvier, mgr.; Sharon, Pa., 9; Connellsburg, 10; East Liverpool, O., 11; Steubenville, 13; Marietta, 14; Parkersburg, W. Va., 15; Cumberland, Md., 16; Hagerstown, 17; Harrisburg, Pa., 18.

MADISON SQUARE Co. (Professor): C. McGeachy, mgr.; Macon, Ga., 9; Atlanta, 10, 11; Columbus, 13; Eufaula, Ala., 14; Montgomery, 15; Selma, 16; Mobile, 17, 18.

MADISON SQUARE Co. (Hazel Kirke and Esmeralda): J. H. Hart, mgr.; Lebanon, Tenn., 9; Gallatin, 10; Bowling Green, Ky., 11; Clarksville, Tenn., 13; Hopkinsville, Ky., 14; Owensboro, 15, 16; Henderson, 17; Madisonville, 18.

MODEJSKA: Albany, 9, 10, 11; Philadelphia, 13, two weeks.

NEIL BURGESS (Josiah Allen's Wife): Taunton, Mass., 9; New Bedford, 10; Newport, 11; Brooklyn, 13, week.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Denver, 6, week; Leadville, 13, 14, 15; Pueblo, 16, 17; Colorado Springs, 18; Georgetown, 20, 21; Boulder, 22; Ft. Collins, 23; Cheyenne, 24, 25.

ONLY A FARMER'S DAUGHTER (Agnes Henderson): Detroit, 9, 10, 11; Lansing, 13; Jackson, 14; Muskegon, 15; Grand Haven, 16; Grand Rapids, 17, 18; Kalamazoo, 20; Marshall, 21; Battle Creek, 22; Elkhart, Ind., 23; Coldwater, Mich., 24; DeFiance, O., 25.

OLIVER DOUD BYRON: Waterbury, Ct., 9; Bridgeport, 10; New Haven, 11; New York, 13, week.

PAT ROONEY CO.: Battle Creek, Mich., 9; Lansing, 10; Flint, 11; Port Huron, 13; Bay City, 14; East Saginaw, 15; Grand Rapids, 16, 17; Muskegon, 18; Chicago, 20, week.

RICE'S SURPRISE PARTY: Cleveland, 6, week.

RHEA: Montreal, 6, week; Toronto, 13, week.

ROBISON AND CRANE: St. Louis, 6, week; Pittsburgh, 13, week.

RODD: New York City, 20, week.

RODD BYRON: Waterbury, Ct., 9; Bridgeport, 10; New Haven, 11; New York, 13, week.

RODD CO.: Battle Creek, Mich., 9; Lansing, 10; Flint, 11; Port Huron, 13; Bay City, 14; East Saginaw, 15; Grand Rapids, 16, 17; Muskegon, 18; Chicago, 20, week.

RODD'S SWEETHEART (Minnie Palmer): Harlem, 6, week; Cleveland, 15.

ROMANY RYE: N. Y. City, Sept. 16, ten weeks.

ROSE EYTINGE: Emporia, Kas., 9; Lincoln, Neb., 10; Topeka, Kas., 11; Council Bluffs, Ia., 13; Des Moines, 14, 15.

RICE AND HOOLEY'S MINSTRELS: Columbus, O., 9; Delaware, 10; Springfield, 11; Mt. Vernon, 13; Newark, 14; Xenia, 15; Ports mouth, 16.

ROBERT MC WADE: Urbana, O., 11; Springfield, 13; Newark, 14; Coshocton, 15.

SALSBURY'S TROUBADOURS: Charleston, S. C., 10; Wilmington, N. C., 11; Goldsboro, 13; Petersburg, Va., 14; Norfolk, 15; Richmond, 16, 17, 18.

SQUARE MAN (Ben Maginley): Minneapolis, 9, 10, 11; Chippewa Falls, 13; Eau Claire, 14; Stevens Point, 15; Winona, 16; Des Moines, 17.

SALVINI: New York City, Oct. 26.

STEVENS' JOLLY BACHELORS: Dubuque, Ia., 13, 14; Cedar Rapids, 15; Marshall, 16.

ROBERT MC WADE: Urbana, O., 11; Springfield, 13; Newark, 14; Coshocton, 15.

SALSBURY'S TROUBADOURS: Charleston, S. C., 10; Wilmington, N. C., 11; Goldsboro, 13; Petersburg, Va., 14; Norfolk, 15; Richmond, 16, 17, 18.

SQUARE MAN (Ben Maginley): Minneapolis, 9, 10, 11; Chippewa Falls, 13; Eau Claire, 14; Stevens Point, 15; Winona, 16; Des Moines, 17.

SOL SMITH RUSSELL: Houston, Tex., 9, 10, 11; New Orleans, 12, week.

SHANNON'S MONEY BAGS Co.: Columbus, Ga., 9; Milledgeville, 11; Savannah, 13, 14; Charleston, 15, 16, 17, 18.

TAKEN FROM LIFE Co.: Pittsburgh, 6, week; Baltimore, 18, week.

THALIA THEATRE CO. (Merry War): Cincinnati, 6, week.

T. W. KEENE: New Orleans, 12, week; Montgomery, Ala., 20.

UNION SQUARE Co. (John Jack and Annie Firmino): North Adams, Mass., 9; Pittsfield, 10; Great Barrington, Ct., 11; Winsted, 13; Torrington, 14; New Britain, 15; Waterbury, 16.

WHITELEY'S HIDDEN HAND Co.: Salem, Ia., 9.

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WHITELEY'S DRAMATIC CO.: Ottawa, Ill., 6, week; Joliet, 13, week; Braidwood, 20, 21, 22; Lockport, 23; Milwaukee, 24, 25, 26; Racine, 27, 28, 29, 30.

WILLIE EDOUN'S SPARKS: Philadelphia, 6, week.

WALDRON'S M'LISS COMB.: Hillsdale, Mich., 10; Albion, 11; Mason, 13; Flint, 14; Lansing, 15; Ionia, 16; Greenville, 17; Big Rapids, 18.

WILBUR OPERA Co.: Amsterdam, N. Y., 9; Troy, 10, 11; Baltimore, 13, week; Washington, 20, week.

WYNDHAM COMEDY Co.: New York City, Oct. 30, three weeks.

CIRCUSES.

BATCHELLER AND DORIS: Lake Charles, La., 9; Vermillionville, 10; Alexandria, 11; Opelousas, 13; New Iberia, 14; Franklin, 15; Morgan City, 16.



"I anticipate for ZOEDONE the greatest success in the case of those whose profession calls upon them to use the voice, whether in SINGING, ACTING, or PUBLIC SPEAKING," — LENNOX BROWNE, F. R. C. S., 36 Weymouth St., Portland Pl., W. London, Surgeon to the Royal Society of Musicians, to Her Majesty's Opera, to the National Training School for Music, etc.

See local, page 16, Midsummer Number, 1882.



ZOEDONE BUREAU, 27 Park Place, New York.



PAPYROGRAPHY,

THE ART OF

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SPRINGFIELD, ILLS.

ONLY TWO SQUARES FROM THE OPERA HOUSE.

The favorite hotel of the profession in the State outside of Chicago. Special rates, and the only first-class hotel in City patronized by them. We cordially recommend the St. Nicholas as having first class accommodations, a pleasant home and its appointments all that could be desired.

DENMAN AND THOMPSON, CHARLES H. NEW HALL, 12; STICKLAND, 13; S. WIBES, GEORGE W. H. FLOYD, JOHN MAGLE, G. J. CURTIS, H. J. CLAPHAM, A

The World of Society.

Henry Seligman will sail for Europe on the 21st last.

Dr. and Mrs. Henry A. Guernsey and daughter are home from Europe.

Mr. and Mrs. Henry E. Copperring are at the Hotel Brunswick while their new house on Fifth avenue is being decorated.

Mr. and Mrs. Gandy are back from Europe.

Mrs. M. Fortescue leaves for the South on the 15th of this month.

Mrs. Mark Hopkins, the wealthy San Francisco widow, and family, will spend the winter at the Windsor, this city.

Mrs. Ada Van Tassel, the Brooklyn heiress, is at the Windsor for the winter with her father, Mr. E. M. Van Tassel.

Mrs. Charles Schadel, one of the belles of Jersey City, is visiting her mother, Mrs. Fish, in that town.

Mrs. T. Case, of Auburn, N. Y., is in town at the Windsor with her son, Mr. Howard Case.

Mr. J. A. Boatwick and family have returned to 821 Fifth avenue.

Mrs. Dr. J. C. Ayre and Miss Lilla Ayre 5 West Fifty-seventh street, are home from Europe.

Mr. Amory Hodges, of Boston, is announced as engaged to Miss Alice Woodward, of this city.

Mrs. Roach, daughter of John Roach, the great shipbuilder, who lives on Fifth avenue, is back in town.

Mr. William H. Vanderbilt is soon to build on Fifth avenue and Fifty-fourth street, two houses, which will cost \$300,000.

Mr. Andrew Carnegie, the great steel manufacturer of Pittsburgh, and family will winter at the Windsor.

Charles J. Bonaparte and family pass the winter in town.

Miss Carrie L. Ransom, of Washington, has just finished her portrait of Gen. Dix for the Treasury Department. It is an admirable likeness.

Mr. and Mrs. Bryan K. Stevens, 83 West Thirty-second street, are home from a summer in Europe.

Viscount Tarbot, second son of the Duke of Sutherland, is in town.

The Marquis de Lenville soon sails for Europe.

Mr. and Mrs. Sidney Webster, 243 East Eighteenth street, are home from Europe.

Mr. Theodore W. Stemmle has returned to town from a tour of the West.

Sunday evening last Mrs. Savage, 222 Fifth avenue, held a reception, with music, Miss Conron and her sister, Miss Mamie Conron, sang very sweetly. Dr. Leon and Miss Tucker played, and Mr. Condit sang. A few of those present were Mr. and Mrs. De Grove, Mrs. Tucker and daughter, Miss Row, Miss Pier, Miss Whitney, Mr. de Rivera, Mr. Sanchez, Wheeler, Mr. Stacy Clark and Mr. Palmer. Mrs. Savage receives on Sunday evenings.

It is Lieut. Bigelow, the eldest son of H. J. Bigelow, who is engaged to Miss Dallam, only daughter of Mr. Clay Dallam, of Baltimore.

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THATCHER, PRIMROSE AND WEST.—The two great rival minstrel companies have come and gone. Both were honored with full houses—larger than is usual in Macon—and the public have pronounced a general verdict in favor of Thatcher, Primrose and West. The entertainment last night was decidedly the best of the kind ever witnessed on the Macon stage. Everything was new, and the audience was constantly on the QUI VIVE for the last sally of wit from some one of the incomparable end-men who kept the crowd in a roar of laughter from the opening chorus to the final fall of the curtain on one of the best and most entertaining burlesques known in the Ethiopian drama. To particularize is not now necessary. The troupe throughout seems to have been selected with the one principal idea to please. The management has admirably succeeded, and the unprejudiced public will award them wherever they go as *Excelsior* in all their efforts, and as giving the finest entertainment yet organized, as regards good music, exquisite singing, and fine acting. To be candid, *Mears*, Thatcher, Primrose and West's troupe is far in advance of the Barlow and Wilson party, for, as has now been ascertained, real wit and genuine mirth need not depend on stale jokes and ancient conundrums. Brains will tell, and Thatcher, Primrose and West being well supplied in this respect, will not want for originality and localisms new and fresh. Thatcher is

a show of himself; Primrose is a whole team, and their right and left bowers, McNish, Fagan, Turner, Daly, Howe, Bell, Edwards, and Dougherty, are equal to any occasion in music, song or dance. Frank Howard, Will Raymond and W. F. Holmes in the sentimental line are ahead of their competitors in the rival company, as may be said of every member of the T. P. & W. troupe. In short, there is better music, better acting, better dancing, and better everything in the entire make-up, and the return of the champions to Macon will be the signal for another ovation, and a general turning out of all the lovers of minstrelsy, song and music.—*Macon (Ga.) Press, Thursday, Oct. 5, 1882.*

MINSTRELS.—Thatcher, Primrose and West, with their great consolidation of minstrel talent, last night, to a crowded house, concluded a three nights' engagement at the Masonic Theatre. At the time the Big Four dissolved partnership, which immortalized them in the annals of minstrelsy, the great play-going community regretted the circumstance as depriving them of a source of amusement from where fun came forth as from an inexhaustible fountain. It was then thought that the success of the quartet lay in the fact of their unity, that one depended on the other, and hence it was that an announcement that Primrose and West, with George Thatcher, had formed a trio to fill the void in the minstrel ranks, though

received with pleasurable satisfaction, was nevertheless accompanied by a regret that things with them were not as of yore. Their advent was looked for with a spirit in which critical comparison of them and now was uppermost, and it was not until they proved beyond a shadow of a doubt that they not only gave a first class entertainment of refined minstrelsy, but had even a better company than before, that the skeptical public accepted the conclusion as a fact. That it is a fact, and that to say the minstrels with Thatcher, Primrose and West at the head have the most complete organization of its kind on the road, embracing all the artists in the profession, is demonstrated by the crowded houses which have rewarded them not only in this, but in other cities. The exhaustive programme is faithfully carried out from beginning to end, mirth and merriment run riot accomplishing the great object of Thatcher, Primrose and West to please by such appeals to the risibilities as would make a cynic smile. They leave this morning for Memphis, where they hold forth for a brief engagement.—*Nashville American, Sunday, Sept. 17, 1882.*

THATCHER, PRIMROSE AND WEST'S MINSTRELS.—A jammed house from the dusky fringed abode of the gods to the seats of 'em down, boxes and all, greeted the old favorites at the theatre last night.

For near three hours mirth reigned in one continuous scream of laughter, broken only by frequent and well-deserved applause. The company is justly claimed to be first-class in every respect, and there is neat, rounded finish about all they do peculiarly pleasing. The first part shows good voices and capital training, and there was true music in some of the selections. Thatcher's "Over the Garden Wall," Frank Howard's original solo, and Primrose's "Ride on, Moses," as well as other points in this part, "hit hard," and were demanded. The specialties, too, came out strong, Hughie Dougherty being immense, and getting tremendous encores; George Thatcher, in his inimitable originalities just taking the house by storm, and reviving his old time triumphs when Mobile knew him so well. "The Fat Men's Ball," Frank McNish and the Rankins came in for their share of the praise. The clog dancing we need not say went splendidly. Primrose and West have led them before in Mobile, and "The Gladiator" act never went better, the costumes, drill and posing being really magnificent. Not to make this notice a "bill of the play," we may close by saying that Burt Shepard's "Garden Party" is not only original and funny, but shows some really excellent musical work as well. The sextette from "Lucia di Lammermoor" was really operatic, Shepard's voice being remarkable in itself and artistically managed. Later, in the

gems from "Olivette" and "The Mascotte," it showed to equal advantage. Minstrelsy has made great strides towards art in the past few years, and this company is artistic among minstrels. It deserves (as we expect it will have) another rousing and packed house to night, its last here.—*Mobile Register, Thursday, Sept. 28, 1882.*

THATCHER, PRIMROSE AND WEST.—The Academy of Music has rarely had as large and well-pleased an audience as that which gathered in its walls last night to see the minstrels; and it is no exaggeration to say that a finer or more amusing and entertaining minstrel performance has never been given upon its boards. The company is strong in numbers and vast in its resources. The music, vocal and instrumental, is even above modern minstrel music, which is always excellent, and the gladiatorial dancing and terpsichorean eccentricities of the men excel in every detail anything of the kind that has ever been seen in Charleston. Every number on the programme was encored, and the company, with a courtesy that merits appreciation, cordially responded to the calls made upon them and simply doubled their bill, the performance lasting until 11 o'clock. The company have every reason to be pleased with the result of their one performance here.—*Charleston News and Courier, Saturday, Oct. 7, 1882.*

NOTA BENE.—This company has no occasion to be connected with any other minstrel organization, as we have the brains, the energy, artists and the capital to guarantee a successful enterprise.

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